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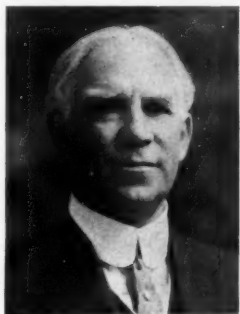
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VOL. LXX.—NO. 26.

NEW YORK, WEDNESDAY, JUNE 30, 1915.

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DAVID BISPHAM.

## DAVID BISPHAM EXPLAINS INTERESTING DETAILS OF "ADELAÏDE" PRODUCTION TO A MUSICAL COURIER REPRESENTATIVE.

It was one of those late in June mornings when the intensity of the first-of-the-season heat was occasioning the usually passive New Yorker to indulge himself in mild anathemas at the too ambitious thermometer.

The MUSICAL COURIER interviewer pushed the button at the open door of David Bispham's seventh floor, Hotel Royalton, New York, apartment.

"Come in, Mr.—"

There was no mistaking the owner of the deep, rich and very pleasant voice, which called out the invitation.

Upon entering the invitingly cool reception room, the interviewer found the genial baritone busily engaged with violinist and pianist in preparation for the "Adelaide" production, which he is to give next season.

One glance around the interestingly appointed room sufficed to verify the genuinely artistic nature of the occupant. Here Art and Music vied for pre-eminence. Worn backs of musical scores, as well as of other neighboring volumes in the library and the general atmosphere of the place, betokened the studious working artist of very widely divergent tastes.

Indeed there was nothing irksome about waiting for the distinguished gentlemen to dispatch the business in progress, for thereby the writer was permitted intimately to hear the eminent actor-singer "run through" with piano accompaniment one of those masterly musical readings which are such welcome features of his programs. It was interesting to note that in a small room he employed the same agreeable vocal tone which he uses in the greatest concert halls. Said he, "The acoustics of a place begin in the mouth of the artist."

Between telephone and other interruptions, Mr. Bispham, who, by the way, can boast a direct lineage from ten signers of the Magna Charta, finally was enabled to approach the "Adelaide" story, which is to in erest the musical public next season.

"Here is the program of my first production of 'Adelaide,' said Mr. Bispham, opening a large puffed-out book, which reminded this writer of a so-called college "stunt book." This was a decidedly classic looking "memorabilia," however, and was but one of a bound set of programs which include everything he has ever performed.

"This was given," he continued reminiscently, "at the eighty-seventh Bagby Morning Musicales, December 6, 1897, in the Waldorf-Astoria ballroom, used for the first time, I believe, on this occasion. I adapted the play from Hugo Müller's 'Adelaide,' written in Vienna over fifty years ago.

"You will see that Anton Seidl conducted the orchestra for the Beethoven program, which included the 'Leonore' overture, No. 3; the allegretto from the eighth symphony, and the overture to 'Egmont.' The play followed with this cast:

Beethoven .....	Mr. Bispham
Frau Fadinger, his landlady.....	Mrs. Whiffen
Clärchen, her daughter.....	Nita Carritte
Frau Sepherl, laundress.....	Mrs. Walcot
Franz, Beethoven's amanuensis.....	Mackenzie Gordon
Adelaide, Beethoven's beloved.....	Julie Opp

"Mrs. Whiffen, Mrs. Walcot and Miss Opp were acting with me," continued Mr. Bispham, "by the courtesy of Daniel Frohman, and were then playing in his company at the old Lyceum Theatre in Fourth avenue.

"The piano on the stage was Beethoven's concert grand, and had been loaned to me for this occasion by Morris

Steinert, of New Haven, from his famous collection of old musical instruments. The soundboard bears this inscription:

"Nanette Streicher, née Stein, Wien, 1816."

"Mme. Streicher was the daughter of the celebrated piano maker, John Andreas Stein, of Augsburg, the builder of this instrument. She was an intimate friend of Beethoven, and it is said that this instrument was loaned by her to the great composer during his stay in his summer retreat in Baden."

And then Mr. Bispham went on to tell of how he presented "Adelaide" in New York, Boston, Chicago, Philadelphia, Washington and also of how he took a theatre in London during one season, and performed it there supported again by Miss Opp.

Besides Mrs. Whiffen and Mrs. Walcot, such celebrated artists as Hilda Spong, Kitty Cheatham, Teresa Maxwell Conover and Yvonne de Tréville have been associated with Mr. Bispham in the presentation of this play.

"Hitherto," continued the baritone, "musical programs made up entirely of Beethoven's works, have been performed before the play. In these I have been assisted by the New York Symphony Orchestra, the Dannreuther Quartet, and other instrumental organizations; also by such notable singers as Mme. Gadski, and Mme. Schumann-Heink.

"This Beethoven concert preceding the drama makes a very classic program, almost too much so to have a popular appeal.

"In my present arrangement of the program, however, the play will be preceded by one piece only of Beethoven's—perhaps the romance in F for the violin—while in the play occur two of Beethoven's songs: 'Freudvoll und leidvoll,' from 'Egmont,' which is sung by Clärchen; in addition to this, the beautiful gem 'Adelaide' will be sung by a tenor, the young man who plays the role of Beethoven's amanuensis.

"While he and his sweetheart are playing and singing this song, Adelaide herself enters the room. She has called to see Beethoven after a lapse of fifteen years, during which they have not met, because of her marriage to a nobleman, though she and Beethoven have always adored one another.

"When Beethoven enters the room, he does not at first see, because of her veil, who she is. He believes her to be some admiring intruder, who wishes an autograph or a lock of his hair. When he is about to leave the room she raises her veil when, with a cry of astonishment, he falls on his knees at her feet, kissing her hands and pouring out a torrent of words of love; but not one syllable of hers can he hear. He has become stone deaf!

"After a poignant love scene, they part in the waning daylight. Beethoven stands dejectedly at the window for a while, in the light of the rising moon. Then turning he goes quietly to the piano, where he sits extemporizing on the theme of the "Moonlight" sonata; mingled with the strains of 'Adelaide,' the song of his heart, which, in the play, he is supposed to have written on the name of his beloved."

So realistic had been Mr. Bispham's portrayal of the foregoing, that the listener was brought back from the Beethoven studio atmosphere to the Bispham apartment with a start when the artist continued:

"The second half of my program will represent a modern drawing room, where a hostess is awaiting the arrival of artists she has engaged for her musicale of the following week. She has asked them to spend the evening with her in order that they may play and sing by way of rehearsal, pieces from their repertoire, so that she may choose the selections she wishes to have performed. I have engaged an excellent company of actor musicians to perform with me in both parts of the program, which as will readily be seen makes an entirely unique evening's entertainment of drama and music. The pieces in the second half will be joined by appropriate light conversation—just what would be likely to happen under similar circumstances.

"The Vitagraph Company has also arranged with me to do 'Adelaide' for the 'movies,'" added Mr. Bispham. "This will be used as a nucleus for a very high class musical program of pictured songs and instrumental pieces, and a scenario of events leading up to the drama is already being made."

"Do you ever do any teaching or coaching?" abruptly questioned the MUSICAL COURIER representative.

"Oh yes, sometimes—as it pleases me. I do not accept all applicants, however. I am doing considerable teaching this summer. But I may say that I make it a point not to take pupils who can't sing! In this, I think, I am almost alone."

"Your time is so very valuable, I must not detain you longer," said the interviewer, rising to take leave.

"What, already past 12 o'clock," exclaimed Mr. Bispham, looking at his watch, "and I had an appointment downtown at 12."

The elevator was waiting.

"One question more, where shall you spend the summer?" "Right here!" called back the deep, mellow voice of the baritone, as the elevator doors clanged together.

"New York is a wonderful summer resort, and I have too much interesting work to do, to want to take a holiday. Holidays are not always what they are cracked up to be!"—and a jolly laugh rang down the elevator shaft.



BISPHAM AS BEETHOVEN IN "ADELAÏDE."

### Some Van Vliet Encomiums.

Mr. van Vliet, who was cello soloist with the orchestra last year, played the difficult concerto for cello in A minor by Goltermann. Mr. van Vliet is an artist of high rank, and in his interpretation of the concerto demonstrated not only a flawless technic in the most difficult passages, but a broad and robust tone. For an encore Mr. van Vliet gave Drigo's serenade with harp accompaniment.—Mason City Daily Times, April 20, 1915.

The Goltermann Concerto No. 1 afforded an opportunity to hear one of the really great cellists of the musical world, Cornelius van Vliet. A profoundly beautiful tone, combined with poetic imagination and musical intelligence gives Mr. van Vliet a compelling influence over his audience at all times and this was evinced in striking manner with the numbers given last night.—Duluth News-Tribune, June 6, 1915.

Mr. van Vliet, cellist, is so well known as an artist that it is impossible for me to write anything new regarding his work. His playing of the Goltermann Concerto in A minor, for cello, was characterized by splendid musicianship, delicacy, deep musical feeling and that subtle something that is capable of producing a sigh or a tear. His number met with a literal ovation, and he was compelled to respond a number of times.—The Gazette, Kalamazoo, Mich., May 12, 1915. (Advertisement.)

### Alfreda Beatty Sings for Alma Mater.

Alfreda Beatty, soprano, has been engaged as soloist, for the month of July, at Chautauqua, N. Y.

On May 27, 1915, Miss Beatty gave a recital in West Chester, Pa. The following review of her appearance there is taken from the West Chester Daily Local News:

"At the recent annual gathering of the Alumnae Association of the Darlington Seminary, this borough, a movement was inaugurated to provide a fund for the erection

of the proposed Alumnae Hall at the seminary. In pursuance of that movement a delightful song recital for the benefit of the desired fund was given last evening in the New Century Club Hall, South High street, by Alfreda Beatty, of Philadelphia, a graduate of voice at the seminary in 1906 and since then a pupil of Etelka Gerster, Frank King Clark and Louis Bachner, of Berlin. There was a large audience of prominent society folks of town and vicinity. Miss Beatty proved an accomplished lyric soprano and the score of pretty numbers were proficiently rendered and evoked repeated applause, the selection, 'My Laddie,' being particularly pleasing, and she responded to the encore and again appeared at the conclusion of the program, giving 'Will o' the Wisp.'

"Miss Beatty has a charming and gracious personality, which allied to her well cultivated voice—a soprano of fine quality, power, flexibility and expression—appealed successfully to her audience, while a pleasing feature of her singing was her perfect enunciation and her winsome manners. The recital throughout was a rare treat.

"Following the recital Miss Beatty was called to the footlights and showered with a profusion of flowers."

### Henry Pupils Heard in Recital.

Harold Henry, the Chicago pianist, presented seven of his pupils in a recital in Thurber Hall, Chicago, on Monday afternoon, June 21. Even more interesting than the beauty and finish of the playing (and it was all of a high degree of excellence) was perhaps the manner in which each talent had been trained along a uniform line of technical and musical development, without in any way interfering with the individuality of the player. Lenore Wood opened the program with a delightful performance of the last movement of sonata, op. 2, No. 1, by Beethoven. It had dash and surety. Anne Neill played a Bach bouree and Pugno's graceful serenade, "A la lune," with beauty of nuance and decided charm. Ellen Ekholm, a girl of about sixteen, disclosed already well developed talent in Chaminade's "Autumn." Later on the program, her playing of the last movement of Beethoven's concerto, op. 37, showed virtuosic qualities. Her work in both numbers revealed well controlled musical taste. It was colorful, and technically delightful. Katharine McFadon gave a poetic and tonally pleasing performance of the Liszt D flat etude. Especially praiseworthy was the playing of Chopin's etude, op. 10, No. 3, by Miss Bennett. It had atmosphere besides the expected qualities of tone and technic. Augusta Rasch showed unusual pianistic talent, in Liszt's "Petrarch Sonnet," No. 104, and Chopin's "Fantaisie Impromptu." When more poise and control are gained she should make a concert artist of worth, as she possesses strength, brilliancy and temperament. Too much praise cannot be given the beautiful performance of the Grieg "Ballade," by Mrs. C. E. Buckley. There were poise, real poetry and an understanding of the constantly shifting moods that was moving and convincing.

### Benoist Pupil Gives Recital.

Grace M. Hofheimer, a prominent pupil of André Benoist, gave a musical audition Sunday afternoon, June 20, at her studio-residence, 123 West 126th street, for her junior piano students. Among those who distinguished themselves on the program were May Pichler, Winifred Wrigley, Catherine Rodler and Mr. Benoist's two daughters, Louise and Barnetta.

Miss Hofheimer is not alone an excellent teacher, but a gifted pianist, and she has secured a number of engagements, among which are two at the Catholic Summer School at Cliff Haven, New York, on September 2 and 3. She will play two programs of unusual interest, comprising a Mozart sonata, a Beethoven sonata and some pieces of Schumann, Chopin, Schubert and Couperin. It is gratifying indeed to see the success of this conscientious and charming young artist.

The program of the pupils' musicale follows: "In May," Behr, May Pichler; menuett, G major, Mozart, Winifred Wrigley; two part Invention, No. 8, Bach, Catherine Rodler; menuett, G major, Beethoven, Barnetta Benoist; "Für Elise," Beethoven, Louise Benoist; "Night Winds," "Moonlight Boating Party," Theodora Dutton, Winifred Wrigley; "Fairy Tale," Kullak, "Spinning Song," Elmenreich, "Fickle Child," André Benoist, Barnetta Benoist; gavotte, André Benoist, Louise Benoist; "Gypsy Rondo," Haydn, berceuse, Karganoff, Catherine Rodler; "Marche Militaire," Schubert, Louise and Barnetta Benoist.

### Marion Green Praise.

Marion Green was an impressive figure in the Minneapolis performance of "Ruth." He created a lasting impression with the Philharmonic Club under the direction of Emil Oberhoffer. These notices tell the story:

"Marion Green struck with good dramatic characterization the patriarchal tone of Boaz in the harvest scene, while as the part shifted from the profound basso regions

into baritone spheres of tone color and expression, the artist gave finer proofs of emotional singing than hitherto heard from him in his always finished work."—Victor Nilsson, in Minneapolis Journal, April 12, 1915.

"Marion Green was fine in the part of Boaz. His first scene was sung with weight of voice and diction becoming a future patriarch, while in the great love duet, he displayed all the passion and tenderness of which a baritone voice is capable. It was throughout the most artistic effort Mr. Green has obtained in the three concerts in which he has appeared here this season."—Victor Nilsson, in Progress, April 14, 1915.

### Henrietta Foster Westcott's Pupils Sing.

Henrietta Foster Westcott gave a students' recital, assisted by George A. Holden, tenor, and Viola Wagner, violinist, at the Home for Aged Women, Jersey City, N. J., on Monday evening, June 14.

The following of Mrs. Westcott's pupils participated: Anna Kinney, Alice English, Edith Johnson, Elizabeth Westcott, Mrs. Reginald Belcher, Mrs. F. E. Dygert, Mrs. M. Madden, Helen Pratt, M. A. S. Slocum, Lineau Bannan and Mrs. Wm. Hawkins.

The well arranged and interesting program consisted of works by Mozart, Herbert, Rubinstein, Massenet, Arditi, Caracciolo, Mathews, Wood, Panofka, Newcomb, Squire, De Beriot, Del Reigo, Batten, Brackett, Oley Speaks, and Alice M. Smith.

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### Ida Gardner, Contralto, Satisfied with First Season.

Ida Gardner, contralto, a newcomer in the American world of musical artists, has just closed her first season with a successful record.

Miss Gardner's ability as an oratorio artist was demonstrated in her singing of the contralto parts of the "Messiah" with the Columbia University Festival Chorus, the Brooklyn Oratorio Society, and the Montclair Choral Society, also in "Samson" with the Boston Choral Society. At the music festival in Lindsborg, Kan., in March, Miss Gardner's work during the week consisted of three performances of "The Messiah," a performance of "Faust," and a recital, all of which brought forth numerous expressions of praise and admiration from both critics and audiences. Other artists taking part in the festival were Mme. Galski and Mme. Claussen.

Miss Gardner also gave recitals at Schenectady, Pittsfield, Amsterdam, Olean, Hutchinson, Kan., Newark, and other cities. By the quality and range of her voice, her superior style and musicianship, she has obtained written endorsements from such well-known directors as A. D. Woodruff, Dr. A. S. Vogt, Seth Clark, Carl Kinsey and others.

The following criticisms also bear evidence of her good work:

"Miss Gardner showed musical taste and a rich contralto voice."—Boston Globe.

"Miss Gardner rendered a superb program. Her voice is genuine contralto of especially pleasing quality. Each

song was rendered with utmost artistic finish and intelligent interpretation."—Lindsborg News.

"Miss Gardner's rich and mellow voice found adequate expression in her three arias, each most beautifully sung."—Brooklyn Eagle.

"Miss Gardner is a contralto of great promise and sang her part delightfully."—Newark News.

"Miss Gardner in this varied classic program showed herself to be an exceptional artist in that she possesses an enormous range, wonderful dramatic ability and absolute control and command of her heavy contralto voice."—Schenectady Gazette.

"Miss Gardner's perfect mastery of her voice in the dramatic as well as the lyric passages, her charming stage



IDA GARDNER.

manner, her art of interpretation and expression, puts her on an equal footing with the leading concert artists of the day."—Amsterdam Sentinel.

### Merle Alcock's Due Meed of Praise.

All points of the compass are represented in the attached excerpts from newspaper reviews of Merle Alcock's singing. Her voice, style and appearance are each given due regard, as will be noted from the following:

Mrs. Alcock was the surprise of the afternoon. She has a beautiful voice, a brilliant style and an engaging stage appearance. Two recalls did not satisfy the audience and she was obliged to add the "Habanera" to the program.—Nebraska State Journal, Lincoln, Neb., May 6, 1915.

Merle Alcock, the contralto, sang two arias, and her "Love Is Like a Woodbird," from "Carmen," sung in English, was an achievement, for her dramatic fire and splendid enunciation, as well as rich, mellow tones, appealed strongly to her hearers, who greeted her with an outburst of spontaneous applause. There has been no contralto here since Schumann-Heink, who has gone straight into the hearts of an audience as did Mrs. Alcock.—Montgomery, Ala., April 21, 1915.

Merle Alcock, in the role of the priest, has only one air, and that is in Part Three, "Father in Heaven," but that one number was surely worth waiting for. She has a rich, smooth contralto voice which so pleased the audience that she had repeatedly to bow her acknowledgments.—The Arkansas Gazette, Little Rock, Ark., April 28, 1915.

Mrs. Alcock has a gracious and fine personality which charms her audience. Her contralto voice is of phenomenal range and she possesses great dramatic power of expression. Her most popular number was "Dancing on the Hilltops," by Sidney Homer. This she sang with such naive and artistic ability that she enchanted her audience.—The Morning News, Enid, Ark., April 30, 1915.

The solo, "Woe unto Them," though unheralded in the program, was made one of the features of the evening by Mrs. Alcock, whose impressive rendering and unusually clear enunciation won the hearty applause of the audience. Her message of tender comfort in "Oh, Rest in the Lord" was delivered with true angelic sweetness and

seemed to go straight to the hearts of her hearers.—Spartanburg Herald, April 15, 1915.

The contralto soloist, Merle Alcock, fairly brought down the house with her solo, "O Don Fatale," from "Don Carlos." With her wonderfully beautiful voice and charming personality Mrs. Alcock endeared herself to the entire audience.—The Eagle, Reading, Pa., May 16, 1915.

Mrs. Alcock is a great artist and she achieved a distinct triumph. She aroused the audience to a high pitch of enthusiasm.—The Age Herald, Birmingham, Ala., April 20, 1915.

Mrs. Alcock charmed her audience with the richness of her voice and tender feeling in her interpretations. Mrs. Alcock's voice is the purest type of contralto, being substantial and deep and thoroughly flexible at the same time.—Birmingham Ledger, April 20, 1915.

Mrs. Alcock, the beautiful, young contralto, completely captured her hearers with the bewitching challenge of the "Habanera," from "Carmen."—Spartanburg Herald, Spartanburg, S. C., April 16, 1915.

Merle Alcock, by her charming interpretation of the "Habanera," from "Carmen," received a great ovation, and her singing of an Italian air for encore was applauded for several minutes. It is agreed that Mrs. Alcock is entitled to be invited to the festival of 1916. With youth, pleasing appearance, and a delightful contralto voice, Mrs. Alcock struck a chord in her audience and brought about the result for which every artist strives.—The News and Courier, Charleston, S. C., April 16, 1915.

Mrs. Alcock came, sang, and conquered. Never before, with perhaps one or two exceptions, has a singer received such demonstrative, genuine applause. After her singing of the "Rosary" aria, from "La Gioconda," she was obliged to give an encore and sang the aria, "O Don Fatale," from Verdi's "Don Carlos." Her interpretative power, her great range and fine technic are all that one could desire. At the end she received an ovation.—Lindsborg, Kan., May 7, 1915. (Advertisement.)

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### Gescheidt Pupils at Briarcliff Lodge.

Miller Vocal Art-Science artist students gave a program, two hours long, at Briarcliff Lodge, June 13. Proprietor Law is reported to have said that no program had ever been given there which so held the attention of the audience, and was withal so beautiful. An address, "Natural Law According to Miller Vocal Art-Science," was given by Dr. Frank E. Miller, the founder of this recent movement, which has produced such successful singers. It was a gala affair for this cult, and the New York Sun devoted much space to it. The program was similar to that recently given at the Gescheidt studios, Carnegie Hall, New York, which was reviewed at length in the columns of the MUSICAL COURIER.

C. Judson House has a voice of unusual balance and brilliancy, and his delightful mezzo voice reminds one of Brignoli. It is quite apparent that his is a pure mezzo, and not falsetto. His range is exceptional, and admits of his singing anything from the heaviest oratorio to the highest lyric selections.

Alfred Kaufman has a voice of sterling quality, which he uses in a masterful way. He sings with great authority, style, beautiful control, and unusual ease. From the dramatic standpoint he is a singer capable of singing anything from oratorio to grand opera.

Vernon Carey has a voice of sympathy, power, range, and splendid artistic capabilities. His pleasing charm of personality adds to the bearing of this artist.

Sylvia Harris has a brilliant voice. A career is doubtless in store for this young artist, who showed by her technical

knowledge and grasp of Miller Vocal Art-Science principles that her capabilities are very marked.

Violet Dalziel, whose charming presence seemed to lend an atmosphere of refinement, reveals a soul equal to her charm of personality. Her voice, of unusual timbre, perfect balance, and blend of overtone, shows the beginning of an attractive future. Although the spiritual quality pervades it, there is depth, warmth and color in her voice, leading to the conclusion that her future success is definitely in the path of oratorio and concert.

Virginia Los Kamp, contralto, shows depth, sincerity and dignity in her art. Her voice is of clear tone, resonant, and under excellent control.

The singers as a whole showed remarkable uniformity in resonance, power and quality of tone. Seldom is one privileged to hear several voices on a program that demonstrate such a definitely balanced quality of tone. The ease and grace with which the artists handled their voices, from the softest to the loudest tones, was truly remarkable. There were admirable blend and balance, from start to finish. The ensemble singing demonstrated a full, rich quality, the singers showing the same ease and understanding of the use of the voice; the breath control was unusual.

### Westminster College Has Excellent Music Department.

Westminster College, New Wilmington, Pa., has a thoroughly alive musical department. William Wilson Campbell is the director.

Recitals, a "Hiawatha" (Coleridge-Taylor) production and a Glee Club concert upheld the standard of good work at the recent commencement exercises of the college.

Three student recitals were given. Friday morning and Friday afternoon, June 11, and Saturday morning, June 12. At these appeared: Misses McClure, Smith, Spang, Stewart, Murdoch, Simpson, Moffat, Jewell, Cleland, McCurdy, Bartley and Mr. Nelson at the first; Misses Stooddy, Fink, Littell, Bigham, Tinkham, Grundish, Weiser, Shane, Hunter at the second; and Misses Shaffer, Vincent, McCurdy, Hunter, Frederick and Mr. Wallace at the third. Classic composers were represented to a great degree on these altogether attractive programs.

The Westminster Oratorio Club gave scenes from "The Song of Hiawatha," Coleridge-Taylor, with full orchestra on Monday evening, June 14. Inez Barbour, soprano; Niels Hougaard Nielsen and Royal Dadmun, baritone, were the soloists.

In the New Wilmington (Pa.) Globe, appeared the following in an extensive review of the musical events of commencement week:

"The crowning musical event of the week took place on Monday night when the Oratorio Club of the college rendered the cantata 'Hiawatha,' by Coleridge-Taylor, with full orchestra, under the direction of Director William Campbell of the Department of Music. In the giving of this modern composition, the club eclipsed every effort of former years. The singing of the chorus was given with

marked rhythmical precision and unusual true intonation. In the capella portions of the cantata, the chorus blended perfectly, giving the impression of rich organ tone effect. . . . Too much praise cannot be given Director Campbell for his able conducting, his individual style, and his masterful and comprehensive conception of the work."

Mr. Campbell directs the Glee Club also. This closing event was praised thus by the above mentioned newspaper: "The closing event of the commencement season was the concert by the Westminster Glee Club. Always an attractive number on the week's program, the concert this year proved no exception, as was evidenced by the large audience present on this occasion. . . . The singing of the two clubs furnished a contrast and a variety that were most pleasing to every one present. The program was classic, yet was of such a nature as to appeal to the entire audience. The singing was characterized by its artistic ensemble, the beautiful blending of the voices, and the clear intonation and distinct enunciation of the singers."

Immediately following these exercises, Mr. Campbell left for Columbus, Ohio, to take up his work in Ohio State University. This is the third year that he has been a member of the summer faculty as director of the department and lectures in musical pedagogy and musical appreciation.

### Unusual Recitals at Russell Studios.

The artist pupils and faculty of the Russell Studios, Louis Arthur Russell, director, have been giving a series of recitals of more than usual significance during May and June. The programs have been arranged from the regular undergraduate and post-graduate courses.

The vocal work by professional students, Jessie Marshall, soprano, Anna Benedict, contralto, Samuel Craig, tenor, and others, presented varied programs of classic, modern and neo-romantic schools, of high order; but the most significant feature of these programs was the piano work, which included a concerto evening, a sonata evening, a Chopin evening, a program of Chopin polonaises, a Schumann evening, a program of Romanticism, etc.

Nine Beethoven sonatas were on the programs, and several by Haydn, Paradies, Mozart (including the fantasia-sonata), Kiel, Grieg, etc., Weber's concerto in E flat, with modern cadenzas, Mendelssohn's G minor and the "Capriccio," two scherzos by Chopin; also two ballades, an evening of the etudes, the rondo for two pianos, the A flat major polonaise, a group of six waltzes, eight preludes, the fantasia, ten nocturnes, two impromptus, mazurkas, etc.

A program of Bach, including the Tausig toccata and fugue in D minor; Schumann's "Fantasiestücke," "Faschingsschwank," toccata, "Forest Scenes," and a long list of compositions by Liszt, Debussy, Ravel and other moderns.

The burden of this work has been carried by some of the class of 1915, including Eva Snell, of Newark; Percy Wyckoff, of Bayonne, N. J.; Dora Evans, of Wellsboro, Pa., with several members of the class of 1916, including Margaret MacKay, Dorothy White, Gertrude Kautzmann, of Newark; Marguerite Beaupre, of Orange, and Leo Arandarski, of Newark.

These recitals finished the week of June 28, after which Mr. Russell will take a few days' vacation, preparatory to his summer normal sessions, which begin in Newark, July 6, and in Caldwell-Highland during August with special summer sessions during July in the Carnegie Hall, New York, studios.

### Laya Machat Is in America.

Laya Machat is back in America temporarily, and is visiting her brother at Bensonhurst, L. I. She has been studying in Europe, in Rome to be definite, but the beginning of the Italian-Austrian difficulties caused her to return home. Six months after her arrival in Rome, in July, 1911, she was singing less important parts in the Provinces. By July, 1912, Miss Machat had appeared as Micaela, in "Carmen," with distinction. Then followed leading parts in "Pagliacci," "Manon," "Rigoletto," "Don Pasquale," "Madame Butterfly," "Traviata," "Vendetta Corsa," "Puritani," etc.

Her rendition of Butterfly is said to have won for her the friendship of Prince Hayashi, Ambassador to Japan in Rome. She had been engaged at La Scala, through her success in these roles.

### Three Successful Klibansky Pupils.

Lalla B. Cannon will make her first appearance as Micaela, in "Carmen," with the Martelli Opera Company soon.

Marie Louise Wagner, the dramatic soprano, has concluded arrangements with E. D. Collins to act as her manager for the season of 1915-16, and already engagements are being made for her. Miss Wagner will be in the South during October and November, and before the end of the season she will have sung in all the principal cities of the country.

Miss N. Friquit has been engaged to sing for several weeks at the Strand Theatre.

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## CARL HEIN AND AUGUST FRAEMCKE

Directors, New York College of Music  
and German Conservatory of  
Music, of New York.

The reader will not be asked to wade through a mass of uninteresting detail regarding Carl Hein and August Fraemcke, and their successful institutions, the New York College of Music and the New York German Conservatory of Music.

The *MUSICAL COURIER* has in nearly every issue for a dozen years past contained information regarding them, and these institutions, which have been in the public eye of America for a third of a century. No educational institutions of the United States are more active, giving pupils' and faculty concerts at regular intervals during nine months of the year. Of course such concerts cannot be given without proper preparation, and sufficient talent to draw from. The fact that they could be given weekly, if necessary, bespeaks thorough preparation, and a varied amount of talent of all kinds. All branches of music are taught at both institutions, which, although less than a mile apart, draw from distinct parts of the city and surrounding country.

The College of Music, built for the purpose (not a rebuilt private house), has on the ground floor an attractive hall, and here all the faculty and students' concerts are given, excepting the opening concerts, and these are usually given in Carnegie Hall, in the large auditorium. At such concerts faculty and graduate students both are likely to appear, playing and singing with a symphony orchestra, under the direction of Carl Hein, who, as conductor of first class German singing societies, and notably as conductor in chief of the big Saengerfest held at Madison

Square Garden a few years ago, won international reputation. He is also known as an experienced vocal teacher, some of the singers at the recent graduation exercises of the institution being his pupils.

August Fraemcke is a pianist and teacher of renown, and has appeared with leading societies of Europe, with the New York Philharmonic Society, etc. Both men are known far and wide for their genial temperaments and kindly dispositions, endearing them to hosts of people. A look at their features on the front page of this issue will bear out this statement as to personal traits. Boyhood friends, they came to America together, and soon found themselves associated in the enterprises which they conduct with conspicuous success. One reason of this success lies in the faculty with which the principals have surrounded themselves; these, too, are not only eminent artists in their line, some being noted soloists, but they work in entire harmony; the results prove the old adage that in union lies strength.

The College of Music is situated at 128-30 East Fifty-eighth street, between Lexington and Park avenues. The German Conservatory of Music is at 306 Madison avenue, between Forty-first and Forty-second streets, both institutions being only a step from elevated, surface or subway lines.

Any desired information regarding the summer sessions, at which special rates prevail, free and partial tuition (scholarships), degrees, etc., may be obtained on request of the secretaries of these institutions.

### Adriano Ariani's Fifteenth Recital.

The last of a series of fifteen piano recitals given by Adriano Ariani took place at Memorial Hall, Brooklyn, on Thursday evening, June 24. On this occasion Mr. Ariani played a program of modern music exclusively, consisting of prelude, choral and fugue, by C. Franck; variations and fugue on a theme, by J. S. Bach, op. 81, by Max Reger; variations on a Calabrese theme, by Rendano, and the fourth sonata, op. 30, by Scriabine.

At this series of fifteen recitals Mr. Ariani has established a record, inasmuch as his interpretations of the old and modern masters denoted a high degree of musicianship.

He gave three exclusive Chopin recitals, three Schumann, three Beethoven, one each of Bach, Brahms and Debussy, and closed by giving three recitals by modern composers for the piano.

### Mark Twain's Daughter Is Fortunate.

That Mark Twain's daughter was as fortunate in her choice of a husband as she was in her selection of a father, is a point suggested by Henry T. Finck, of the New York Evening Post, in commenting upon Clara Gabrilowitsch's recital appearances last season. Mr. Finck pointed out, however, that delightful though the distinguished pianist's accompaniments were, the contralto was well able to stand on her own merits, a fact to which other New York critics alluded. Mme. Gabrilowitsch's singing undoubtedly created a deep impression not only in New York, where she was heard on several occasions, but in other cities throughout the East. Another interesting point emphasized by Mr. Finck was the fact that the keen sense of literary values which Clara Gabrilowitsch inherited from her father was agreeably manifested in her interpretations of great songs.

"She seems to be at home," he asserted, "in every mood and many styles. There are singers who have more melodic and equalized voices than Clara Gabrilowitsch, but few, if any, could equal her art of producing the contemplative and at the same time rapturous spirit of the fine French

### Marcella Craft Believes in American Music.

Marcella Craft's confidence not only in the opera, "Fairyland," in which she is soon to appear, but in the artistic potentialities of America generally, are strikingly attested in a recent interview.

"Some time ago," said Miss Craft, "I was shocked and astonished to hear a statement made that, having achieved the height of her possibilities, America would begin her decline; that from this century on her decadence would begin. The person speaking referred to the marvelous inventions, the great wealth, achievements in so many lines, as being the perfection of what may be accomplished.

"True it is that all these marvels have come to pass, but in each individual case the further possibilities are so great that I feel that America has only passed the heyday of her youth, and is now settling down to her steady, vigorous middle life, which will be marked by centuries of advance in every direction. And when I look into the present state of musical development—what has been done already as a foundation for what shall be accomplished—I see a future of golden achievement spreading out before us.

"Since I have been working upon the role allotted to me in the opera of 'Fairyland,' since the daily rehearsals have shown me this opera in its full development, my enthusiasm has grown and my conviction that America has a big place among the music producing nations of the world has been strengthened. It seems proof positive to me that we are no longer the nation too young to have its own music, its own composers, and its own productions of this music. The music of 'Fairyland' is indeed modern in its construction, but Mr. Parker has not abandoned the idea of giving the world melodies as well as modern harmonies and dissonances."

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**Strassberger Conservatories****Commencement Exercises.**

St. Louis, Mo., June 25, 1915.

The Strassberger Conservatories of Music held their annual commencement exercises at the Odeon, Tuesday evening, June 22, 1915. Thirty-seven students were awarded certificates, statements, diplomas, medals and medals of honor.

The regular annual examination took place Friday morning, May 28, in the theoretical, instrumental and vocal departments, and Saturday, June 5, in the elocution and dramatic art department.

This year's board of examination consisted of the following instructors: Prof. Charles Galloway, chairman; Samuel Bollinger, George Buddeus, Felix Heink, Sig. G. Parisi, Mme. H. Lewis, C. W. Kern, Richard Woltjen, F. P. Leigh, Mary Bateman, Brooke St. Clair, Elmore Condon and Bruno C. Strassberger.

Examinations extending over several days were conducted by the above board, which transacted its work in a most painstaking manner and bestowed the various awards upon the following members of the 1915 class: Graduates of third degree, awards, diploma of artist course and medal of honor, Estella Carl, piano and theory; Myrtle D. Holthaus, piano and theory; Neva A. Powderly, piano and theory; Bessie R. Kohl, piano and theory; Florence Helen Marvin, piano and theory; Kathryn Lawton, piano and theory. Graduates of second degree, awards, diploma of post graduating course and gold medal, Mayme M. Schaeffer, of Freeburg, Ill., piano and harmony; Leona Whaley Tate, of Granite City, Ill., piano and harmony; Florence M. Hofmann, piano and harmony; Florence M. Konrad, piano and harmony; Charlotte L. Kring, piano and harmony; Mabel Lange, piano and harmony; Charles A. Kuehn, violin and harmony. Graduates of first degree, award, diploma of Teachers' Course, Florence S. Pursall, of Crystal City, Mo., piano and harmony; Annalil Huning, piano and harmony; Alma E. Dewein, of Belleville, Ill., piano and harmony; Ruby Cashion Urban, piano and harmony; Selma Fox, of West Frankfort, Ill., piano and harmony; Erwin

Russell Brandon, piano and harmony; Hedwig Rosalie Niehoff, of East St. Louis, Ill., violin and harmony; Stella Foell, English and elocution; Ethyl F. Pipkin, of Moselle, Mo., piano and harmony; Hilda Medairy, piano and harmony; Esther S. Scott, of Venice, Ill., piano and harmony; Myrtle Bauer, piano and harmony; Frances E. Ruprecht, piano and harmony; Othilda Caroline Horn, piano and harmony; Elizabeth Graham O'Brien, vocal and harmony. Private courses, award, a certificate, Anna M. C. Meyer, piano department; Lillian Agnes Gockel, of Jackson, Mo., piano department; Catherine F. Wilhelm, piano department; Leota A. M. C. Uhlich, violin department; August Meyer, violin department; Mildred E. McClurken, piano department; Award, a statement, Milda A. Brueggemann, course of harmony; Marie T. Werle, course of harmony; Edna A. Wohlgenuth, piano department.

The students of the private graduating class of 1915 presented themselves the evening of May 21 at the Southside Strassberger auditorium, on which occasion they showed excellent training in their respective degrees.

The professors and teachers who assisted in the graduating exercises were: Samuel Bollinger, Felix Heink, George Buddeus, Sig. G. Parisi, Helen Lewis and Richard Woltjen, who had charge of the accompaniments. All concertos, trios and quartets were accompanied by a string quintet, consisting of Messrs. Parisi, Condon, Schopp, Anton and Freiermuth. Prof. H. W. Becker, A. M., delivered the address to the graduates, at the conclusion of which Director Strassberger bestowed the various awards.

The program in detail was: Overture, "Magic Flute," Mozart, sextet for three pianos (twelve hands), Selma Fox, Othilda Horn, Ethyl Pipkin, Florence Pursall, Myrtle Bauer, Charlotte Kring; Minuet, op. 61, Thome, duo for two pianos (four hands), Ruby C. Urban, Frances E. Ruprecht; piano concerto (B flat minor, op. 23), Tschaiikowsky, duo for two pianos (four hands), Myrtle D. Holthaus, Florence H. Marvin; Introduction et valse lente, Delibes-Marsick, violin solo, Charles A. Kuehn; "Festmarsch," Schytte; Suite D minor, "Abendstimmung," "Markische Heide," Kaun, duos for two pianos (four hands), Mabel Lange, Mr. Bollinger, Hilda Medairy, Annalil Huning; Reverie, "At the Hour of Death," Valse Brillante, "The Joy of Life," Heink, trio for three pianos (six hands), Florence Hofmann, Erwin Brandon, Alma Dewein; Romanza, "L'Africaine," Meyerbeer; "From the Land of the Sky Blue Water," Cadman; "At Parting," Rogers, vocal solos, Elizabeth G. O'Brien; Variations on the Gavotte by Gluck, Reinecke, duo for two pianos (four hands), Esther Scott, Mr. Buddeus; piano concerto (D minor, op. 70), Rubinstein, I. Movement, Kathryn Lawton; "The Gypsy Flower Girl," MacDowell, reading, Stella Foell; Polonaise, E major, Liszt, piano solo, Mayme M. Schaeffer; "Phantaisie" (From "Midsummernight's Dream"), Mendelssohn, duo for two pianos (four hands), Bessie R. Kohl, Neva A. Powderly; IX. Concerto Adagio-Allegro, De Beriot, violin solo, Hedwig R. Niehoff; piano concerto, D minor, Mozart, Leona Whaley Tate; piano concerto, D minor, Mendelssohn, Charlotte L. Kring; piano concerto, G minor, Mendelssohn, Florence M. Konrad; "Mia Cara" (Tempo di Valse), O. Hammerstein, vocal solo, Olivia M. Merkel; "Legende," Wieniawski; "Tambourin Chinois," Kreisler, violin solo, Otto W. Reinert; "March Militaire," Schubert Tausig, piano solo, Estella Carl; statistical report, H. W. Becker, A. M.; presenting awards, B. C. Strassberger.

**Giovanni Zenatello Honored.**

In the Havana (Cuba) La Lucha, May 7, appeared the following, which has been translated especially for the MUSICAL COURIER:

"It is never too late if the applause is enthusiastic; and certainly last night was one of enthusiasm at the hearing of the rival of Caruso, the successor of Gayarre, a reminder of Tamagno and the brother in art of Massini. . . . It is true also that such a complete artist in voice and action has not graced the scene of our theatre for some time. We try to recall when we have seen or heard anyone like them. The exception was Othello last night by Zenatello. "A writer who attended the performance said to me that it was "prodigious" and I answered him that it was quite useless for him to tell me as I could see that for myself with my eyes shut. To affirm this belief it was but necessary to see the supreme acting and singing of the 'divo' in the interpretation of Shakespeare and Verdi. From the time he appeared in the first act, wrapped in the shadow of the tempest with lightning as of gold, at times brilliant, other times with darkness upon his brow, showing his costume and boots of battle as a Neptune of war more fierce than that one of the seas, and then until his death in the last act—such a titanic agony due to the supreme love for his beloved wife, reposing upon her deathbed—his Desdemona tragically sacrificed by deceit—was Zenatello, Othello himself.

"Zenatello's Othello was for us a discovery of which we are proud. Vaguely was he heralded as to his merits as a tenor, of his universal lyric life, of his triumphs in La Scala and his master acting. Some were doubtful, others affirmed. But the great success of 'Los Payasos' balanced

in favor of his great talent; but today his Othello has revealed to us a genius.

"The second act interpreted by Zenatello and Titta Ruffo is the acme of Sinai of the musical contemporary. It is impossible to go higher in the vocal or personal art, even in fact in the human art. Everything is included in this extraordinary interpreter of Verdi. The stature of Tamagno, the registry of Massini, the art of Tamberlick, the elegance of Mario de Candia, such as is described in the book of Judith Gautier, and the general arrogance—as actor—of Salvini.

"He is a complete artist, absolute perfection. So absolute that this work of Verdi by last night's interpreter makes it certain that it is Verdi's best opera, superior to 'Aida' or 'Falstaff.'

"Power of art, talent, power of genius, of melody and harmony, makes the reality of the ideal of music in our conscience, yes, in our very souls."

**Maxwell-De Harrack Joint Recitals.**

Howard U. Maxwell, baritone, having enjoyed great success in appearances with Charles de Harrack, the well known pianist, in joint recitals and in concerts, again will be associated with Mr. de Harrack next season. These gentlemen are to tour the Middle West and the Western states early in the season. The tour will begin with a recital in Lorraine, Ohio, on October 6. Mr. Maxwell is successfully making records for the Edison Phonograph Company.

**Vera Barstow's Re-engagements.**

Vera Barstow, the violinist, is reengaged to appear at the Norfolk, Conn., festival, on August 18. She has also already been engaged for recitals in many of the leading cities. A number of these are reengagements.

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**Spearfish Thirtieth Annual Commencement.**

The Commencement exercises just closed at the Spearfish State Normal School, at Spearfish, S. D., have been noteworthy for several reasons. In the first place they marked the thirtieth milestone in the life of this institution which has been influential in the affairs of the community it serves, but perhaps it was most unusual in the general excellence of the music which formed a large part of the programs.

In every way, and with every organization which appeared, the work of Vaughan Dabney Cahill, director of the conservatory, and of most of the musical organizations of the school, excited enthusiastic praise of his very evident ability as a director. The opera "Martha," by Flotow, was presented here in a style that left no doubt in the mind of the audience as to the caliber of the man at the conductor's stand and the quality of his work with both principals and chorus was shown by the good ensemble of the chorus numbers, the various duets, trios, quartets, etc., of the cast no less than by the unusual acting of the principals. The sympathetic accompaniment by the school orchestra proved its ability and showed the careful drill and training in orchestral routine these young players had received.

In the singing of the Choral Society, at the Annual Sermon on Sunday night, June 6, and again on Tuesday afternoon, June 8, an agreeable surprise was afforded the audience, in the balance of the parts, no less than in the delicacy of the nuances and the genuine feeling shown in the presentation of the numbers given. If the work of the Choral Society was a surprise, that of the Symphony Orchestra, Tuesday afternoon, in the "London" Symphony of Haydn, was no surprise. After the excellence of the concert given by the orchestra on May 7, the audience was thoroughly prepared to hear something of professional character, and, judging from the comments after the program, it was far from being disappointed. Perhaps the most unexpected success of the whole Commencement season was that of the Male Chorus, an organization new to Spearfish this year. It however acquitted itself with great

credit for the ease on the platform, surety of attack and the authority with which they sang the numbers sung.

On the whole, as well as in the individual numbers, the music of the commencement this year at Spearfish will be a lasting monument to the man whose untiring efforts have been crowned with so complete a success. V. D. C.

**Oscar Seagle and "Miss Betty."**

Oscar Seagle is shown in the accompanying snapshot, with "Miss Betty," the youngest member of the Seagle family, now at The Hague, Lake George, N. Y., where



OSCAR SEAGLE AND HIS "YOUNGEST" AT LAKE GEORGE.

the famous baritone and pedagogue is conducting a summer school.

**Tecla Vigna Closes Successful Season.**

The most successful artistic year of Tecla Vigna's school of vocal and dramatic action, in Cincinnati, came brilliantly to an end at the commencement, Saturday, June 12, in Assembly Hall, Odd Fellows' Temple. The graduates were four very promising singers.

Mabel Ayers sang the aria for contralto from the oratorio "Odysseus," of Max Bruch, displaying a beautiful contralto voice, inclined to develop into a mezzo-soprano.

Lora Marquette sang the aria from "Trovatore" artistically.

Helen Remley, in the aria from "Robert the Devil," had a chance to show all the dramatic temperament with which Nature endowed her, and Anna Mae Donders, in the aria of "Rigoletto," renewed the success she had at the operatic concert, when she sang the "Polonaise" from "Mignon." Hers is a rare soprano voice, even, flexible and reaches the high E flat with ease. Though they have not yet been graduated, Mabel Ash and Katherine Brown sang selections from "Gioconda." Both possess voices of dramatic power. Miss Brown especially has a real mezzo-soprano compass, the modern operatic contralto. At the operatic concert she sang the prison aria from "Prophete"; with her rich, deep voice she brought out the beauties of the piece. Miss Ash's handsome stage appearance and beautiful soprano voice bid fair to some day make a success on the operatic stage.

Two post graduate pupils who are making definite progress in the dramatic lines are Mrs. Steigelman and Amanda Maull, the contralto. Both took parts in the performance of "Faust." Mrs. Steigelman as Marguerite surprised the audience with the ease she went through her part. That she was a splendid singer, it was known, as she has sung frequently at public concerts, but that she was so good an actress was first demonstrated by her Marguerite performance.

Miss Maull had taken the part of Mama Lucia in the performance of "Cavalleria Rusticana" in Music Hall. In the part of Martha in the performance of "Faust" she had more chance to display her comedian talent. She was a great success.

**Paul Reimers Returns from California Trip.**

Paul Reimers, who is at present on Long Island, returned recently from a motor trip through the West.

**Success of Soder-Hueck Professional Pupils in the West.**

Mme. Soder-Hueck has received word from Chicago about the successful singing of Josephine Shepard, dramatic soprano, and Walter Heckman, operatic tenor, who are appearing in solo numbers and also in the love duet from "Madame Butterfly."

Josephine Shepard, who is the possessor of an unusually good dramatic soprano, a voice of richness and warmth, sang with great skill and perfection the aria from "Madame Butterfly," "One Fine Day"; while Walter Heckman gave solos from the "Persian Garden," Liza Lehmann, which showed the fine tone quality and bel canto of his beautiful tenor voice to excellent advantage. In the "Madame Butterfly," first act, duet, the two voices blended well. No doubt a future is in store for both artists, who the last few years have worked so successfully. Miss Shepard is on her way to California, where she has to fill several engagements, while Walter Heckman will start his tour of twenty weeks of Chautauqua bookings on June 17, at the Romona Theatre, Grand Rapids, Mich.

Marie Ellerbrook, the contralto, who has been on tour since October last, and has filled about 150 concerts during the winter throughout the United States and Canada, is expected back within a few days, where new engagements are awaiting her. Press clippings from many cities stated that no contralto voice of such richness and warmth of interpretation was ever heard there before, excepting the matchless Schumann-Heink.

Mme. Soder-Hueck not only trains the voices to best advantage, but helps her artists to enter a professional career. Since many professional pupils are studying with her she will remain in America and continue her activities. She gives junior courses, teachers' courses and artists' courses, partly at her New York studios, and some days at a resort at the seashore near New York. For further particulars address Metropolitan Opera House, 1425 Broadway.

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### Martin Recital Programs.

Following are three representative programs given by vocal pupils of James Stephen Martin, at the Twentieth Century Club, Pittsburgh, Pa., Tuesday evening, June 1, Monday evening, June 7, and Monday evening, June 14:

#### TUESDAY EVENING, JUNE 1.

When the King Goes Forth to War (Russian)... Louis Koenemann  
Life and Death... S. Coleridge-Taylor  
Thomas Morris, Jr.

Three Spring Songs—  
An Open Secret... R. Huntington Woodman  
When Spring Awakes... H. Clough-Leighter  
A Little Maiden Loves a Boy... H. Clough-Leighter  
Ruth Andrews.

Prize song from The Meistersinger... Wagner  
T. A. Thomas.

Oh for a Burst of Song... Frances Allitsen  
Oh the Pretty Creature (Old English)... arr. by H. Lane Wilson  
Mrs. H. E. Smith.

Ishtar... Chas. G. Spross  
Light... Christian Sinding  
Thomas Morris, Jr.

Aria, Ah, Fors, é Lui (La Traviata)... Verdi  
Kathrene Louise King.

Jean... Chas. G. Spross  
Yesterday and Today... Chas. G. Spross  
T. A. Thomas.

The Sleep that Flits on Baby's Eyes... John Alden Carpenter  
On the Seashore of Endless Worlds... John Alden Carpenter  
(Poems by Rabindranath Tagore.)  
Mrs. James E. Patton, Jr.

Piano, Träumerei... Richard Strauss  
Czardas... Rafael Joseffy  
Beulah Martin.

Seven lyrics from Sappho... Mary Turner Salter  
Hesperus Bringing Together,  
Well I Found You.  
There is a Medlar Tree,  
If Death Be Good,  
It Can Never Be Mine,  
I Grow Weary,  
Over the Roof.

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#### MONDAY EVENING, JUNE 7.

With Verdure Clad (Creation)... Jos. Haydn  
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When Spring Awakes... H. Clough Leighter  
A Little Maiden Loves a Boy... H. Clough Leighter  
Ruth Andrews.

The Wind Speaks... Grant Schaefer  
The Quest... Eleanor Smith  
Send Me a Lover, St. Valentine... Old English  
Mrs. Harvey S. Fouse.

Three songs from Tennyson's Maud... Benj. Whelpley  
Birds in the High Hall Garden.  
Catch Not My Breath (Recit. Air).  
Go Not Happy Day (Recit. Air).  
I Have Led Her Home.  
Mabel Kelly.

Soupir... Bemberg  
Il Neige... Bemberg  
J. H. Bernard.

Ah, Love But a Day... Hallett Gilberte  
Wake Up... Montague Phillips  
Mrs. Wm. A. Evans.

Aria, 'Amour Viens Aider... Saint-Saëns  
Gertrude Heaps.

Bird Lullaby... Wilfrid Sanderson  
Spring... Leo Stern  
Anna Large Stevenson.

Songs from Syria (cycle for baritone voice)... Easthope Martin  
O Mountain Rose of Lebanon.  
The Garden of Urmia.  
The Crimson Rose,  
Osarna Mine.

Will Leach.

My Star... James H. Rodgers  
Arioso... Delibes  
Mrs. R. Wilson-Smith.

The Little Elfman... John Barnes Wells  
The Swing... Liza Lehman  
Three Little Chestnuts... Frank C. Lane  
Bennie Jones.

### Margaret George at the Wheel.

Margaret George, the Canadian dramatic soprano, is at present taking a well earned rest up in the wilds of northern Ontario. The accompanying snapshot shows the so-



MARGARET GEORGE RELAXING IN NORTHERN ONTARIO.

prano driving her own car. Miss George is an enthusiastic motorist, and with her brother and manager, Thomas H. George, will spend the month of July on a motor trip through Canada.

### Clark Summer Concerts.

Summer students in Chicago are eagerly making their reservations for the four summer concerts to be given in July by Charles W. Clark, the noted baritone. From the interest they are manifesting it is evident that the concerts, as Mr. Clark believed, will fill a long felt want.

Letters by large numbers are being received daily by Mr. Clark, thanking him for the opportunity he is extending at a time when the gifted singers and musicians are usually at their summer places and giving no concerts.

The concerts are attracting not only the summer students, but a large number of Chicago music lovers are interested and are expressing their appreciation of the opportunity.

Mr. Clark says that the number of his summer students of voice this year is exceptionally large.

"I do not think I have ever had so large a summer class as I will have this year. I am receiving by every mail

Duet, Oh That We Two Were Maying... Ethelbert Nevin  
Mr. and Mrs. Oliver S. Heck.

Three Russian Songs—  
A Dissonance... A. Bordine  
But Lately in Dance I Embraced Her... Arensky  
Oh Thou Billowy Harvest Field... Rachmaninoff  
Marjorie Keil-Benton.

Wind Song... James H. Rogers  
The Gull... Christian Sinding  
The Nightingale Has a Lyre of Gold... Benj. Whelpley  
Mrs. O. S. Heck.

Knighthood Song... Chas. W. Cadman  
Yesterday and Today... Chas. G. Spross  
Thomas Morris, Jr.

Du Bist die Ruh (Requested)... Schubert  
Gretchen am Spinnrade... Schubert  
Elsie Gundling Duza.

Night and the Curtains Drawn... Giuseppe Ferrata  
Lungi dal Caro Bene... Secchi  
Nina Frank McKinney.

To Mary... M. V. White  
Recompense... Wm. G. Hammond  
The Pipes of Gordon's Men... Wm. G. Hammond  
O. S. Heck.

Chantrez-Riez-Dormez... Ch. Gounod  
Se Saran Rose... Ardit  
Edith Sallada.

Geh', Geliebter, Geh' jetzt... Hugo Wolf  
Du denkst mit einer Fädchen mich zu fangen... Hugo Wolf  
Der Sieger... Hugo Kaun  
Marjorie Keil-Benton.

The Ringers... Herman Lohr  
The Little Irish Girl... Herman Lohr  
For the Green... Herman Lohr  
James C. Baird.

Song of India (Sadko)... Rimsky-Korsakoff  
Aria from Louise... Charpentier  
Elsie Gundling Duza.

Duet, The Singing Lesson... W. H. Squires  
Mr. and Mrs. Heck.

letters asking for time reservations. Most of them come from very talented people, who themselves have been teaching in smaller cities through the winter, using the teaching as a stepping stone to enable them to progress in their own work. I am very glad to give up a part of my own vacation to help them, because the summer is the only time they have for their own studies."

Mr. Clark's four concerts will be given July 1, 17, 24 and 31, in Bush Conservatory assembly hall.

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**Alma Mater Sings New York Composer's Songs.**

In its review of the graduation exercises held at the Norwich (N. Y.) High School exhibition hall, on Tuesday evening, June 22, the Norwich Sun of the following day referred as follows to the well known composer, John Prindle Scott: "John Prindle Scott's 'Song of Loyalty,' which he recently wrote and dedicated to the Norwich High School, was heard for the first time Tuesday evening, when a double male quartet sang it. Mr. Scott graduated from the local school in 1896 and his interest in the affairs of Norwich High has remained throughout his brilliant career as a composer in New York City. He also wrote the class song which the seniors sang so feelingly at the close of the program."

In addition to these, Mr. Scott has written two other high school choruses—four in all, viz., "I Have My High School," "A Song of Loyalty," "High School Days" and "A Farewell Song." The Oberlin (Ohio) College song book is richer by twelve songs written by Mr. Scott; four of these were sung by the college glee club at the Waldorf-Astoria, this past season. He has composed also two Ohio University songs, one of them winning a prize offered by that institution.

Mr. Scott is now at his boyhood home, Norwich, N. Y., and is doing considerable tramping. "I want to 'tick off' 500 miles on my pedometer this summer," he said to the writer recently.

**Felice Lyne a Patriot.**

Felice Lyne, the coloratura soprano, has had other occasions beside the present to affirm her Americanism. During her first London season King George and Queen Mary were among those who greeted the American in "Faust."

It is said that during the entr'acte Queen Mary sent for Miss Lyne and chatted with the singer, complimenting her upon her performance. Said Queen Mary: "I believe, Miss Lyne, you are half American."

"Oh, no," she answered quickly, "I am all American."

Though England was the country in which she first gained her fame, America is the country of her birth and

her home, and it is here that she will give her concerts next season under the management of the Booking and Promoting Corporation.

**Yvonne de Tréville in Los Angeles.**

The MUSICAL COURIER is in receipt of the following telegram from its Los Angeles correspondent:

Los Angeles, Cal., June 23, 1915.

Yvonne de Tréville arrives by biennial special Monday evening Singers recital American songs on June 30 in Denver. Lulu Carrier Worrel gave luncheon in her honor. De Tréville singing manu-



YVONNE DE TREVILLE.

script songs composed for and dedicated to her. At Salt Lake City, Utah, McClellan gave recital for National Federation Music Clubs and De Tréville sang American songs.

JANE CATHERWOOD.

**Franz X. Arens Delighted with Western Pupils.**

Franz X. Arens, the New York voice teacher, writes from Portland, Ore., of the successful June course which he is giving in that city, in the studio of Evelyn Calbreath, at 860 Belmont street. He says:

"Every half hour of my schedule is filled. I am giving seventy-five lessons a week. I am delighted with these Western pupils who show a response and a readiness of grasp that would astonish some of our Eastern friends. Week-ends to my ranch in Hood River, sixty miles up the Columbia River, where we have a record strawberry crop in full bearing. Will be in New York on October 8."

**Alice Nielsen's Birthday Party.**

A delightful birthday party was given by Alice Nielsen in her private car at Cleveland, Tenn., one of the cities on her big Redpath Chautauqua tour. Besides her own party, those present were Harry P. Harrison, president and general manager of the Redpath Chautauquas; Thomas Brooks Fletcher, the dramatic orator, who lectures on the same day as Miss Nielsen's recital, and R. S. Taber, of the Cleveland Chautauqua committee.

When the dinner was served, the cook, much to Miss Nielsen's surprise and delight, brought out a birthday cake and on the top it bore the words, "Redpath-Nielsen."

**Arkady Bourstin at New York Music Teachers' Convention.**

Arkady Bourstin, the young Russian violinist, scored an instantaneous success on Tuesday evening, June 15, at the concert given by the New York Music Teachers' Association, at Hotel McAlpin, New York. He had the able assistance of Mrs. Williston Hough, who, as Lottie Mills was well known in the musical world, as a pianist of note.

Mr. Bourstin is at present busy preparing programs for next season's concerts.

**Paolo Martucci's Summer Piano Course.**

The summer piano session that the Italian pianist and pedagogue, Paolo Martucci, will hold at his New York studio, 257 West Eighty-sixth street, promises to be successful. Of the four years that Martucci has been in

America this will be the first summer the pianist will spend in this country, and the announcement that he was going to continue his piano instruction this summer has been received with enthusiasm both by his present pupils and those who are applying daily for lessons.

**Recent Bookings of Anderson Artists.**

Henriette Wakefield, Rochester, November 17; New York Oratorio Society, December 28-30.  
Marie Kaiser, Fall River, February 21.  
Christine Schutz, Fremont, Ohio, December 7.  
Lacta Hartley, Boston, August 13; Boston Symphony Orchestra, November 23; Boston Symphony Orchestra, December 7.  
Charles Harrison, November, tour Wichita Symphony Orchestra, Sedalia, Mo.; Hays, Kan.; Arkadelphia, Ark.  
Ida Gardner, Amsterdam, November 30.  
Manhattan Ladies' Quartet, January Pacific Coast tour, February tour Wichita Symphony Orchestra, Washington, Kan.; Hays, Kan.

**Marion Green with Irish Choral Society of Chicago.**

Marion Green, the basso, sang impressively with his customary authority.—Stanley K. Fay in News, April 19, 1915.

Mr. Green sang with enthusiasm and skill.—Felix Borowski in Chicago Herald, April 19, 1915.

Green's voice came forth true and with mellow quality.—Maurice Rosenfeld in Chicago Examiner, April 19, 1915.

Marion Green is noted hereabouts for sonorous vocalism.—Ronald Webster in Chicago Tribune, April 19, 1915.

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—Minneapolis Tribune, June 9, 1914

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## LOS ANGELES PREPARING FOR THE BIG BIENNIAL.

Delegates Arriving for Convention of National Federation of Music Clubs—"Fairyland" Rehearsals Nearing Completion—Musical Clubs Close Their Seasons—Death of Riccardo Lucchesi.

1110 W. Washington Street,  
Los Angeles, Cal., June 19, 1915.

The all absorbing topic at present among the musicians and those interested, and the latter covers a large number which could not be strictly called musical, is the approaching music festival and biennial convention of the Na-



CECIL FANNING SNAPPED IN FRONT OF HIS HOTEL AT LOS ANGELES BY MRS. THAYER, SECRETARY OF THE LYRIC CLUB, WHOSE SOLOIST MR. FANNING WAS AT THE CONCERT OF JUNE 18.

tional Federation of Music Clubs which goes into session the coming week. Already the delegates are gathering here from all quarters and the days are filled with the meetings of committees and those having in charge the preparation and presenting of the various features of the convention.

Much interest centers in the opera, "Fairyland," by Horatio W. Parker, libretto by Brian Hooker, which won the \$10,000 prize offered by Los Angeles for the first American opera. Both Mr. Parker and Mr. Hooker are here and have been for some time, and the rehearsals, under the direction of Alfred Hertz, are being held twice daily. When Alfred Hertz returned from the East he brought with him the balance of the cast, namely: William Wade Hinshaw, Kathleen Howard, Albert Reiss and Albertina Rasch. Marcella Craft and Ralph Errolle were already here. All the officers of the Biennial Board are here: Mrs. Kinney, Mrs. Brush and Mrs. Stevenson have been here for several days. The special train containing delegates from the East, North and South, will arrive tomorrow at 6 p. m. The local board is preparing to meet them with automobiles, and flowers have been provided to be presented to each guest on arrival.

The opening reception will be held at the Alexandria Hotel on Thursday evening June 24, and from that time on every moment is filled.

### ORPHEUS CLUB IS POPULAR.

The Orpheus Club, J. P. Dupuy, director, gave the third concert of its tenth season, June 3. The club was assisted by Maud Reeves Barnard, soprano, and incidental solos were sung by three of the club members whose excellent work showed the talent contained in this organization of young men. Mr. Garroway accompanied, as usual. The club also appeared before the Friday Morning Club, Friday, June 11, providing a large part of the program. The soloist on this occasion was Cornelia Rider Possart, whose brilliant pianistic talent was greatly appreciated. Her playing is marked by great clarity and refinement. Both the club and Mme. Possart were tendered an appreciative reception and were obliged to respond to several encores.

The Orpheus Club will go to San Francisco the latter part of July as one of the contestants for the choral prize.

### MATINEE MUSICAL BANQUET.

The Matinee Musical Club closed its season brilliantly Thursday evening, June 17, with a banquet in the hall of

the new Christopher's, to which about 200 guests were invited, a number of the visiting artists and the members of the press being special guests of the club. Among the out of town guests were Mrs. Emerson Brush, of Chicago; Nellie Strong Stevenson, of New York, and Mrs. Abbott, president of the Matinee Musicale, of Philadelphia. It was a very happy occasion, with speeches and felicitations, and closed in fitting fashion the most successful year in the club's history.

Mrs. J. H. Ballagh, president of the club, was the recipient of many congratulations on the year's work.

### LYRIC CLUB'S LAST CONCERT.

This is the time of year for all sorts of "last" affairs. Every club is giving some sort of finale to the year's work. The Lyric Club's concert last evening closed its annual season. I have said so many complimentary things about this club that my vocabulary has become almost depleted. I would be glad to have fitting words with which to praise this last concert. It was certainly very beautiful, and the women's voices never sounded fresher and clearer.

Every number was attractive and well rendered. The most pretentious number on the program was Henry Hadley's "Golden Prince," although perhaps not the most interesting. Nevertheless it, too, was pleasing and well performed. The principal soloist was Cecil Fanning, the well known baritone. This was Mr. Fanning's first appearance before the Los Angeles public, and that he made good there is no doubt.

There are many things that go toward the making of Mr. Fanning's success. Aside from his vocal art, he util-

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izes his marked dramatic ability and his fine sense of values in such a manner as to bring to his audience the innermost sense of everything he sings. It is plain that he appreciates to the full both the privileges and responsibilities of the artist, and respects them.

H. B. Turpin's accompaniments were marked by the thorough understanding and mutual appreciation that exists between himself and his distinguished pupil.

The exquisite little number by Charles O. Bassett, "Capri," was one of the gems of the evening and had to be repeated. Its charming lilt and melody received a marvelous interpretation at the hands of Mr. Poulin and the club. The solo was sung by the composer, the sweetness of Mr. Bassett's tenor voice being well suited to it. He was recalled after the repetition of the number and had to bow his acknowledgments.

Mr. Fanning sang the solos allotted to the Prince in the Hadley number, and Willie Smyser, one of the club members, sang the lines allotted to the Swallow, her voice being well suited to the delicacy and lightness of the latter. Mrs. Blanch Robinson's accompaniment was nothing short of notable. The last number was Frieda Peycke's waltz song, "Come, Dance and Sing," which is dedicated to Mr. Poulin and the club. That, too, was repeated.

Many of the prominent guests in the audience went back to congratulate Mr. Poulin, the club members and soloists.

### DEATH OF RICCARDO LUCCHESI.

The death of Riccardo Lucchesi, which occurred in the Good Samaritan Hospital on Monday, June 14, came as a great shock and surprise to the musical fraternity. It was known to a few intimate friends that Mr. Lucchesi was very ill and had been sent to the hospital, but the end came unexpectedly. Mr. Lucchesi was one of the most interesting personalities on the Pacific Coast. He came to San

Francisco in 1872 from his home in Bologna, Italy. He was then a young man and an accomplished musician. He soon became a strong factor in the musical life of San Francisco. There he organized the first musical club (called the Impromptu Club), and was at the head of a school of music for many years. He also became well known as a writer through his position as musical editor of the San Francisco Wasp. For awhile Mr. Lucchesi acted as the Los Angeles correspondent of the MUSICAL COURIER. He was also quite a prolific composer, leaving many works in smaller form, songs, choruses, and also piano and orchestral numbers. He had composed, in his later years, an opera called "The Marquise de Pompadour," which attracted a great deal of attention in New York two years ago, when he took it there, hoping to have it presented.

In the 1906 disaster at San Francisco, Lucchesi lost everything and his health was impaired. He went East and was associated with the New England Conservatory of Boston for a year or two, but the climate did not agree with him and he returned to the Pacific Coast, settling in Los Angeles. He was a man of pronounced character, of strong likes and dislikes, but he had a circle of friends who understood and appreciated him and sincerely mourn his passing. He was noted for his generosity and contributed to many charities.

The funeral services were conducted by Adolph Danziger, a prominent lawyer and life long friend of Lucchesi, to whom he paid a tribute such as could only come from one who knew and loved him. Vernon Spencer also spoke in appreciation of Signor Lucchesi. Alice Dorn sang one of the late musician's compositions, called "The Flight." Music was also furnished by a quartet organized by Thomas Taylor Drill. Lucchesi's remains were interred in the Odd Fellows' Cemetery.

### MOLLY BYERLY WILSON RETURNS.

Molly Byerly Wilson returned a few weeks ago from a concert tour through the Middle West which extended as far as Chicago. She reports great success and expects to be very busy next season. Miss Wilson sings at the Hotel Hollywood on July 4, when she will give a group of patriotic numbers.

JANE CATHERWOOD.

### Janpolski to Feature Russian Songs.

One of the earliest song recitals already announced at Aeolian Hall, New York, in October, will be that of the Russian-American baritone, A. G. Janpolski. Many boxes are said to have been subscribed for by leading New York musical and social leaders at this early date.

Mr. Janpolski announces that his program will be entirely neutral in choice of composers.

Under the management of Antonia Sawyer, Mr. Janpolski is already being booked for an extensive tour throughout the South and Middle West, when he will sing in recital and with oratorio societies.

In addition to the program attached, Mr. Janpolski will sing to orchestral accompaniment, the aria from Borodin's opera, "Prince Igor." This he will sing in the Russian, for, "according to Rubinstein and Tchaikowsky, it takes a Russian to sing the Russian," says Mr. Janpolski.

This will be his program: Old Italian, "Come Raggio di Sol," Caldara; "Danza," Durante. German, "Adelaide," Beethoven; "Tyrannic Love," from the oratorio "Susanna," Handel. Modern German, "Sehnsucht," "Traum Durch die Dämmerung," Strauss; "Verrath," Brahms; "Wasserlilie," Grieg. "Christ Is Risen," Rachmaninoff; "Dreary Steps," "Blooming," Gretschaninoff (to be sung in Russian); "Duma," "Krakowiak," Polish songs; "Kolinka" (Russian dance song). English, "Afar on the Plains of the Tigris," from "Judith," Chadwick; "Pleading," "Moonlight," Elgar; "The Fiddler of Dorney," Mark Andrews.

Coenraad von Bos will accompany Mr. Janpolski.

### David Hochstein with Rochester Orchestra.

David Hochstein, the young violinist, who at present is summering in Rochester, N. Y., has been asked to accept an engagement with the Rochester Orchestra as soon as its season opens in the fall. He will play there preparatory to coming to New York.

### Improving Influence.

"Do you think moving pictures ought to be censored?" "I should say not," replied Broncho Bob. "It 'ud add a heap to the peace an' quiet of Crimson Gulch if our citizens could be persuaded to sit quiet, lookin' at scenes of violence, instead o' gettin' out an' shootin' up the place on their own account."—Washington Star.

# EMMY DESTINN

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### Northwestern Conservatory Notes.

Minneapolis, June 27, 1915.

The regular conservatory recitals will be given throughout the summer session on Wednesday and Saturday at 11 a. m. in the Conservatory Hall. These recitals are free to the public and all interested in music and expression are cordially invited to attend.

The schedule of summer classes in harmony, ear training, history of music, musical form, psychology, musical analysis was announced on June 14. Previous to that time those who had enrolled for summer work in these lines attended as visitors the final lessons and oral examinations of classes completing the year's work on June 12.

Blanche Leigh, 1914 graduate of the public school music department, has been the guest for the past week of Grace Everett, 1915 piano graduate. For a year Miss Leigh has been teaching school music in the public schools of Stevens Point, Wis. The High School Chorus, under Miss Leigh's direction, gave two concerts and "The Bohemian Girl." Miss Leigh also conducted the choir in the Episcopal Church. She has been reappointed for next year by the Board of Education.

A goodly number of the students who have come to the city for the conservatory summer school came early, in order to take advantage of the forty odd recitals and concerts that marked the closing three weeks of the school.

The regular faculty and students programs, interrupted by the commencement events, were resumed on Saturday morning, when Mr. Schwiager, of the piano department, played a group of numbers, assisted by Harriet Gogle, who gave songs written by Mr. Schwiager. John Seaman Garns, head of the expression department, will have the faculty hour on June 26.

Miss Holbrook, dean of the conservatory, and the head of the English department of Stanley Hall and Stanley College, is doing tutoring in English at the conservatory during the month of June. The work offered is in essay writing, versification, and writing of one act plays. Miss Holbrook will offer the same work in August after her return from her vacation.

John Seaman Garns, in addition to the regular courses of the expression school, is offering private instruction in psychology and story telling to children. During the past year Mr. Garns had a class of Minneapolis public school teachers in the latter subject.

At a meeting of the Young People's Symphony Association, on June 8, a vote was passed extending the thanks of the association to the members of the conservatory faculty and student body who have throughout the year given illustrated talks in city schools, preparing the pupils for the concerts.

Earl van Dusen, who has during the past year been doing advanced work in the conservatory expression school with Mr. Garns, the director, has secured an engagement with the Jones Chautauquan System to tour several States during the summer. Mr. van Dusen will return in September to take a school in Edina, and at the same time do special work with Mr. Garns.

RUTH ANDERSON.

### Martha S. Steele's Press Notices.

Press and public are unanimous in pronouncing Martha S. Steele's voice to be one of great beauty, with rich, vibrant quality and wonderful range. Following are press notices from recent appearances:

"Mrs. Steele, of Pittsburgh, was new to Wooster, but her singing Tuesday evening bespeaks for her a return engagement. She possesses a rich voice, excellently suited to oratorio work, and which she uses to fine advantage."—Wooster (Ohio) Daily Republican.

"Mrs. Steele is a contralto, a warm, rich, vibrant contralto, who has a magnificent range, with an entire absence of breaks in the different registers that so often spoil a contralto voice."—Lima (Ohio) Republican Gazette.

"Mrs. Steele has a voice of great power and charm, and her personality is most delightful."—Lima (Ohio) Times Democrat.

"Mrs. Steele has a contralto voice of exceptionally good quality and range."—Pittsburgh Gazette Times.

"Her voice proved to be one of remarkable compass, without that throaty quality of the middle range, almost invariably marking the powerful contralto, with rare and

luscious sweetness in the lower tones."—Erie (Pa.) Dispatch.

"Her magnificent dramatic alto voice responded most beautifully to the wide range of songs on the program. Liszt's 'Die Lorelei' was most dramatically and artistically sung, and likewise Schumann's 'Ich Grolle Nicht' was given in full effective outburst of woe and despair. Her German diction and enunciation is that of a master. A return engagement will be welcomed by the concertgoers."—Somerset (Pa.) Standard.

### West Side Musical College

#### Commencement at Cleveland.

On Tuesday evening, June 22, occurred the fourteenth annual commencement exercises and concert of the West Side Musical College, Cleveland, Ohio. Stephen Comery is the director.

The exercises took place in the Cleveland Chamber of Industry auditorium, the following being the graduates and furnishing the program: Diplomas in piano: Gertrude Geissler, Eliza Herbst, Dorothy Louise Wenger. Teachers' certificates in piano: Edwin John Funk, Esther Dorothy Krauss, Agnes Leibold, Irene Ruth Musil, Margaret Owen, Hazel Phillips, Lillian Margaret Schraegle, Hannah Terbeck, all of Cleveland, Ohio.

Composers represented on the program were: Bendel,

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### Alois Trnka Is Still a Busy Solo Violinist.

After a recent appearance in Yonkers, N. Y., at the Elks' Club, Alois Trnka was lauded thus by the Yonkers Herald: "Perhaps the best of all was Mr. Trnka at the violin. He is a real artist, and brought forth the interpretations of the various compositions demanded with much success."

At a concert arranged by Miss Bodell at the Waldorf-Astoria Hotel, New York, on Thursday evening, June 24, the young violinist carried the evening with riotous applause, being obliged to respond with two encores. Among the selections played were: "Valse Triste," Sibelius; "Caprice," No. 13, Paganini-Kreisler; "Slavonic Dance," E minor, Dvorák-Kreisler, and others.

Mr. Trnka has been engaged to play at the forthcoming celebration of Jan Huss, which will take place in New York on July 3.

### Yeatman Griffith's Summer

#### Classes in New York.

Many artists, teachers and students are taking advantage of the opportunity to study with Yeatman Griffith during the summer in New York.

Florence Macbeth is to study during July and August, working on her repertoire for next season.

Hardy Williamson, tenor, who is filling many engagements, will continue study all summer.

Many different States, besides foreign countries, are represented by the students who are working with this master, and the work includes the first rudiments of tone production as well as opera, oratorio and concert repertoire.

Among students and teachers continuing their work during the summer term are: Helen Powell, London, Eng.;

Leicester Parker, "Lilac Domino" Company, late of George Edwards, London; Dolli Howitt, Johannesburg, South Africa; Edith Carr and Estelle Scribner, Pittsburgh, Pa.; Juanita Prewett, Ruth Hayward, Emily McBride, California; Lydia Griffith and Ivy Lee Strong, Dallas, Texas; Effie Blunt, Helen Tyler, Claire Bell, Alberta Burton, Signore Lombardi, New York; Miss Stitt and Sibyl Adams, Cleveland, Ohio; Fern Wade and Mildred Francis, Minnesota; Wiley Rhodes, South Carolina.

### May Peterson in Western Engagements.

While on her way to the Pacific Coast from Springfield, Mass., where she sang recently, May Peterson will stop off at Chicago and Tacoma, where concerts have been arranged for her. Miss Peterson will participate in the musical convention at the Panama-Pacific Exposition, and return East in time for her tour under the management of the Music League of America.

### California Honors Mrs. Beach.

In the course of the past few weeks the distinguished composer, Mrs. H. H. A. Beach, has run the gauntlet of an unprecedented number of receptions given in her honor by some of the leading social and musical clubs of California. There is probably no more popular musician in California today than Mrs. Beach, and her personal graciousness and charm have endeared her to hosts of music lovers as fully as the delightful qualities of her compositions. The receptions given in her honor of late have served greatly to enhance her popularity on the coast today even though they have absorbed much of the time she might ordinarily have been disposed to devote to creative achievement.

Since her arrival in San Francisco from Riverside she has been feted by the Browning Club, and signally honored by a delightful reception at the Century Club. On the day following the latter she was lavishly entertained by Miss Withrow, a prominent local vocal teacher, a program of her music being given. Among the two hundred prominent persons present were many well known musicians. On June 15, a large reception was tendered her by Charles Wakefield Cadman and Mrs. Cadman, at their home in Berkeley, at which many songs were sung by the hostess. There were



MRS. H. H. A. BEACH.

further entertainments during the past week, including musicales and dinners at the homes of Phoebe Hearst and Mrs. Levison. Dr. and Mrs. Karl Muck were present at one of these and Mrs. Beach was Mrs. Muck's guest at one of the Boston Symphony Orchestra concerts at the Panama-Pacific Exposition.

Further receptions are scheduled to take place in San Diego and Los Angeles. Mrs. Beach manages, in spite of the stress of frequent entertainments, to do much practicing in the mornings.

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## ITALY, WAR AND MUSIC.

**Rome Is Normal and Opera Season Is On—Continuous Performance of Thunder and Lightning**  
—Dissertation on English Literature and Charles Lamb.

Rome, June 7, 1915.

At last we are at war. But the troops are practically all away now, and Rome very normal. Operetta goes on at two theatres, and last Wednesday evening, at the Teatro Nazionale, still another opera season began with "Barbiere di Seville," followed by the seldom given "Fedora" last evening.

Another form of music which we frequently hear is that of nature—thunder storms. The other night I heard for the first time really continuous thunder, lasting for almost two hours. The storm was out in the mountains, not over the city itself, but the reverberations were absolutely unbroken, so frequent were the flashes and the accompanying thunder. One continuous growl, with an occasional sharper explosion, an interesting, if monotonous concert of nature.

No, there is not much music to write about in Italy, just at the present moment; and, if the war keeps on, the prospects for next season's opera appear rather dubious. Italy will have other things to think of. There has been very little of the excitable "Hurrah, boys!" which one expects from the Latin temperament in beginning this war. The Italians have gone earnestly and seriously about an earnest and serious business, one on which they have set their hearts. Anybody who saw the huge mass, all sorts and conditions of men (and women) who packed the great Quirinal Square this afternoon, the Festival of the Statuto, to cheer the Queen and the royal children when they appeared on the balcony of the palace, realizes that the whole country, every class from highest to lowest, is behind this war.

### ENGLISH LITERATURE.

But to music. I suppose all of us had to read a certain essay entitled "A Dissertation Upon Roast Pig" as part of the work in the English literature course at whatever high school we may have attended. Those of us who enjoyed it probably remembered that it was one of a series called "The Essays of Elia," by an Englishman named Charles Lamb; and some of us surely registered a mental vow to look up the rest of the series. After about twenty years, I have just got around to fulfilling my vow, with results most pleasant and agreeable.

### LAMB, WITHOUT MINT SAUCE.

Charles Lamb was born in the City of London in one of those years the number of which all Americans easily remember—1775. He died at Edmonton in 1837. Thirty-three of these sixty-two years he spent at a desk in the accountant's office of the East India Company, with whom he began on a salary of less than \$500 per year and advanced until he was receiving some \$3,000. He supported his sister, Mary Lamb, all his adult life, and with his salary and what he earned from literature managed to leave some \$10,000 for her support after his death, which is more than he would or could have done had he lived in these days. In fact, twelve years before his death, in 1825, he was in a position to give up his appointment with the East India Company to devote himself entirely to literary work. It was presumably the immediate success of the "Essays of Elia," first published from 1820 on in The London Magazine, and collected in book form in 1823, which induced him to take the step.

### CONFESSIONS OF AN HONEST MAN.

Now Charles Lamb was no musician—but an honest man. He was not one of the eight million people (whom we all know) who say, "Of course, you know, I'm no musician myself, but I just love music!" meaning that they are moved to tap on the floor with one foot when the street organ outside grinds out "Everybody's Doing It!" or some still more modern classic. No, Charles Lamb was no hypocrite. He didn't like music and he knew why he didn't

like music and he wasn't ashamed to tell why he didn't like music nor how it appeared to him—true, honest words in an essay called "A Chapter on Ears," several portions of which I take the liberty of quoting here for the benefit of such readers of the MUSICAL COURIER as have never chanced to read them. After some of his typically florid introductory paragraphs, he says:

"I even think that sentimentally I am disposed to harmony. But organically I am incapable of a tune. I have been practising 'God Save the King' all my life; whistling and humming it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of

out everything on the piano in the key of G flat major—or F sharp major, if you prefer to call it that?"

Elia proceeds—"Scientifically I could never be made to understand (yet have I taken some pains) what a note in music is; or how one note should differ from another. Much less in voices can I distinguish a soprano from a tenor. Only sometimes the thorough bass I contrive to guess at, from its being supereminently harsh and disagreeable. I tremble, however, for my misapplication of the simplest terms of that which I disclaim. While I profess my ignorance, I scarce know to say what I am ignorant of. I hate, perhaps, by misnomers. Sostenuuto and adagio stand in like relation of obscurity to me; and sol, fa, mi, re is as conjuring as Baralippton." (Query: who or what was "Baralippton"; a possible ancestor of Sir Thomas?)

Now comes the heart of Elia's confession. "It is hard to stand alone in an age like this, to remain, as it were, singly unimpressible to the magic influences of an art which is said to have such an especial stroke at soothing, elevating and refining the passions. Yet rather than break



CAPITOL AT ROME.

it. Yet hath the loyalty of Elia never been impeached."

Attention to the above is specially commended to those thousands and thousands of young fellow countrymen of Elia whose loyalty since last August has consisted principally in singing "God Save the King" and cheering themselves hoarse—instead of enlisting.

What a shame that the late John McTammany had not come into the world to perfect the piano player in Lamb's day! In which case Elia would have been spared the humiliating confession which follows:

"I am not without suspicion that I have an undeveloped faculty of music within me. For, thrumming in my wild way on my friend A's piano the other morning, while he was engaged in an adjourning parlour, on his return he was pleased to say, 'he thought it could not be the maid!' On his first surprise at hearing the keys touched in somewhat an airy and masterful way, not dreaming of me, his suspicions had lighted on Jenny. But a grace, snatched from a superior refinement, soon convinced him that some being—technically perhaps deficient, but higher informed from a principle common to all the fine arts—had swayed the keys to a mood which Jenny with all her (less cultivated) enthusiasm, could never have elicited from them. I mention this as a proof of my friend's penetration and not with any view of disparaging Jenny."

What a delightful paragraph, that; the height of gentle sarcasm. It suggests to me a question which I have long wanted to ask publicly, viz., why is it that three out of four of your friends who "play by ear" invariably pick

the candid current of my confessions, I must avow to you that I have received a great deal more pain than pleasure from this so cried up faculty!"

Noble Elia! Would that certain whom we all know had thy honesty and frankness!

Now come explanations. "I am constitutionally susceptible of noises. A carpenter's hammer, in a warm summer noon, will fret me into more than midsummer madness. But those unconnected, unset sounds are nothing to the measured malice of music. The ear is passive to those single strokes; willingly enduring stripes, while it hath no task to con. To music it cannot be passive. It will strive—mine at least will—spite of its inaptitude to thrird (thread) the maze; like an unskilled eye painfully poring upon hieroglyphics. I have sat through an Italian opera till, for sheer pain and inexplicable anguish, I have rushed out into the noisiest places of the crowded streets to solace myself with sounds which I was not obliged to follow and get rid of the distracting torment of endless, fruitless, barren attention! I take refuge in the unpretending assemblage of honest, common life sounds—and the purgatory of the Enraged Musician becomes my paradise."

Thus Lamb speaks of the Italian opera of his day, which we of today regard as, in general, simple almost to the point of puerility. But if any reader be inclined to laugh, I recommend to him that passage in which Mark Twain records his impressions of a first hearing of "Lohengrin"—in "A Tramp Abroad," if I remember aright.

In those days oratorios were generally performed in a



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theatre. Elia goes on, "I have sat at an oratorio (that profanation of the purpose of a cheerful playhouse) watching the faces of the auditory in the pit (what a contrast to Hogarth's laughing audience!) immovable, or affecting some faint emotion, till (as some have said that our occupations in the next world will be but a shadow of what delighted us in this) I have imagined myself in some cold theatre in Hades, where some of the forms of the earthly one should be kept up, with none of the enjoyment; or like that—

... Partly in a parlour,  
All silent, and all DAMNED!"

Now for the most energetic climax! "Above all, those insufferable concertos and pieces of music, as they are called, do plague and embitter my apprehension (understanding). Words are something; but to be exposed to a battery of mere sounds; to be long a-dying, to lie stretched upon a rack of roses; to keep up (against) languor by unintermitted effort; to pile honey upon sugar, and sugar upon honey, to an interminable tedious sweetness; to fill up sound with feeling and strain ideas to keep pace with it; to gaze on empty frames and be forced to make the pictures for yourself; to read a book, all stops (punctuation marks) and be obliged to supply the verbal matter; to invent extempore tragedies to answer to the vague gestures of an inexplicable rambling mime—these are the faint shadows of what I have undergone from a series of the ablest executed pieces of this empty instrumental music."

Yet this essay dates from the year 1820 or 1824 and, as he records later, Elia had had such giants as Bach, Mozart, and Beethoven—the only three composers of them all to whom music has come down straight from heaven—to write for him. As he draws toward the end of his essay he becomes a bit more conciliatory in tone.

"I deny not, that in the opening of a concert, I have experienced something vastly lulling and agreeable—afterwards followeth the languor and the oppression."

Would it be an impertinence to suggest that Elia had probably dined too well in advance of the concert? He himself, in other essays, confesses to being a lover of the table—as who of us are not, if rightly constituted?

Elia was a friend of Vincent Novello, founder, if I mistake not, of the great English publishing house which still bears his name. Novello had a large organ in his house and, himself an expert musician, used frequently to entertain his friends by performing upon it. Thus speaks Elia:

"When my friend commences upon one of those solemn anthems—I am for the time

... rapt above earth,

And possess joys not promised at my birth!

"But when this master of the spell, not content to have laid a soul prostrate, goes on, in his power, to inflict more bliss than lies in her capacity to receive—impatient to overcome her 'earthly' with his 'heavenly'—still pouring in, for protracted hours, fresh waves and fresh from the sea of sound, or from that inexhausted German ocean above which, in triumphant progress, dolphin-seated, ride those Arions, Haydn and Mozart, with their attendant tritons, Bach, Beethoven, and a countless tribe, whom to attempt to reckon up would but plunge me again in the depths—I stagger under the weight of harmony, reeling to and fro at my wits end; clouds, as of frankincense, oppress me; priests, altars, censers, dazzle before me; the genius of his religion (Novello was, of course, a Catholic) hath me in her toils; a shadowy tiara invests the brow of my friend; he is Pope!—I am converted, and yet a Protestant;—till the coming in of the friendly supper-tray dissipates the figment, and a draught of true Lutheran beer (in which chiefly my friend shows himself no bigot) at once reconciles me to the rationalities of a purer faith and restores to me the genuine, unterrifying aspects of my pleasant-countenanced host."

One suspects that, in this passage descriptive of the effects of Novello's organ playing upon himself, Elia Lamb's attention was fixed principally upon producing a piece of "pretty writing" for the readers of *The London Magazine*. It rings less true than the rest of the essay. And his classification, the "Arions, Haydn and Mozart, with their attendant tritons, Bach, Beethoven" reveals either the taste of his day or the genuineness of his lack of musical knowledge.

Be all that as it may, the essay is a vastly interesting piece of work and a true consolation to those of us who are not always ready to say "B" when someone pronounces a new "A" in music. And if this article interests anyone to investigate the hundred other treasures which lie between the covers of the "Essays of Elia," I shall be well repaid for the writing of it. H. O. OSGOOD.

#### Louise Cox in Kansas.

Louise Cox, the young American Metropolitan Opera soprano, who has been singing recently in Texas, has now a number of engagements in Kansas.

#### SUMMER NOTES.

Elizabeth Kelso Patterson, teacher of singing, will give a number of musicales this summer in the Misses Patterson's Home for Music and Art Students, New York. Last week the students living in the home visited the Barnard Cloisters, and afterward had the privilege of conversation with George Grey Barnard. June 29, Miss Patterson gave a program of music for the Vacation Committee, with Lisbet Hoffmann, pianist, and Mary Eloise Cook, soprano, pupil of Miss Patterson.

The Public Academy of Music, H. H. Reppert, director, announces the summer session of the Academy, 172 East 117th street, New York. No charge is made for instruction, but a small fee is payable for the maintenance fund of the Academy. The institution is open for pupils of all ages and nationalities, adults and children. The methods employed in the Academy are those of the best European institutions. Students may enter for the summer session until Saturday, July 10; the fall season opens September 20, 1915. June 29 and 30, two concerts were given by the Academy, at which various talented pupils, also members of the faculty, appeared.

A seniors' concert by pupils of the Conservatory of Musical Art, 214 Lenox avenue, New York, Claasen and Jablonski, directors, took place at Washington Irving High School, New York, June 25, when a program of seventeen numbers, vocal and instrumental, was performed. The summer term of this successful institution has opened.

The Bronx Choral Club of the Y. W. C. A. gave its last concert of the season on the evening of June 17. It did very good work in several numbers, showing great improvement and finish. Under William Scharz, Director Wm. Ziegler, the lecturer, gave an interesting talk on "The Working Girl and Music." The soloists of the evening were Linnie Love, soprano; Isa Macguire, contralto, and Arthur Bowes, tenor. Beside solos sung by each artist, Miss Love and Miss Macguire sang duets by Chaminade, Rubinstein, and a scene from "Martha," which made a deep impression. Flowers were presented to them from the chorus. Miss Love and Miss Macguire sang a return engagement at the Sunday evening concert, Hotel Gramatan, Bronxville, N. Y., June 27, and at a concert of the People's League, New York, June 23.

John W. Nichols and Mrs. Nichols have been reengaged by the University of Vermont Summer Schools, Burlington, Vt. (on Lake Champlain) to continue the work so successfully inaugurated by them last season at that institution. The results attained by them were very highly commented upon by the director of the summer schools, on the completion of last summer's term. Many students and teachers have signified a desire to reap the benefits of this course, and owing to the unsettled conditions abroad, it is expected that a large number will avail themselves of the occasion to combine their studies with the opportunities for recreation and enjoyment provided by the beautiful surroundings of Lake Champlain. A feature of the course this summer will be a number of joint vocal and piano recitals by Mr. and Mrs. Nichols, as well as recitals by the students themselves.

Grace Davis Northrup, the former California soprano, who has been in New York for several years doing successful professional work, will return to California July 1, especially to sing the soprano role in Mendelssohn's "Elijah," which is to be given in the Oakland Auditorium July 7, by the Alameda County 1915 Chorus, under the direction of Alexander Stewart.

The American Academy of Dramatic Arts, Junior Class, presented three plays at Carnegie Lyceum, June 26. They consisted of plays of the present day, giving opportunity to the young people to appear in sympathetic, up-to-date action, costume, etc. Next year they will be heard in the regular series of performances given at the Empire Theatre, which are invariably reviewed by the leading metropolitan dailies, musical and literary papers, etc. The names of the two dozen actors who appeared last week are: Leonard Elms, Clarence D. Vail, John B. Litel, Lucius M. Cook, Patterson McNutt, Jessie Allan, Mabel Mills, Madalynne D. Conner, Elsie Green, Eleanor Brady, Mary S. Osborne, Clifford Bennett, Clarence D. Vail, Annette Gray, Juliet Singleton, C. Louise Read, Clementine Walter, Maud van Patten, Frank Lenahan, Oliver Grounds and Lillian Palmer.

#### English Composer to Visit America.

Josef Holbrooke, the English composer, is en route to New York on the steamer Lapland.

#### Avitabile-Martelli Opera Company.

During the week beginning June 21, the Avitabile-Martelli Opera Company gave a performance of "Faust" at Palisades Park. This well equipped opera company has thus far produced "Il Trovatore," "Lucia" and "Faust," and each performance was of a high order. Principals, chorus and orchestra were well controlled under the able guidance of Salvatore Avitabile, conductor.

Special mention should be made of Agnes Robinson as Marguerite and Louis d'Angelo as Valentino. Other operas in the repertoire of the Avitabile-Martelli Opera Company are: "Carmen," "Rigoletto," "Martha," "Bohemian Girl," "Cavalleria Rusticana," "Pagliacci," "Tales of Hoffmann," "Aida" and "Gioconda."

The following artists are members of the company: Sopranos, Anita Bondio, Mary Cassel, Maria Celli, Josephine Dowler, Alice Eversman, Lillian P. Heyward, Ira Jeane, Agnes Robinson, Lina Rossi, Mary Sanford, Leonora Sindell, Isabell Thorpe; tenors, Andrew Abbott, Bertram Bailey, Guido Ceccotti, Guliemo Frascini, Charles W. Garden, Tovia Kittay, Anonio Paolini; contraltos, Marie Louise Biggers, Mabel Blum, Mary Chapman, Eva Quintard, Lola de Vere, Eleonora Young; baritones, Louis d'Angelo, Frank Philips, Giovanni Tagni, Alan Turner; basses, Gilbert Wilson, Vittorio Zini.

#### The Perfect Wife.

The perfect wife must be a mezzo-soprano. Lyric sopranos and contraltos will not do at all. Just what particular eugenic qualities lie within a mezzo range, Dr. Max Baff, the Massachusetts psychologist who promulgates the new doctrine does not say. Dr. Baff has issued a set of specifications for a perfect mate for the bachelor governor of the Bay State, David I. Walsh. Here are the physical and temperamental qualities that the first lady of Massachusetts should possess:

She must be from 5 feet 3 inches to 5 feet 9 inches tall; she must weigh from 141 to 146 pounds.

She must be tactful; she must be cheerful at all times, especially before breakfast.

She must be sympathetic, she must be ambitious; she must be able to sing and it is essential that she have a mezzo-soprano voice.

Our own "Betty Fairfax" assures us that mezzo-sopranos are born and not cultivated by calisthenics or otherwise. So that the field will remain as restricted as Dr. Baff intended.—Columbus (Ohio) Dispatch.

#### Jose Mardones in Saratoga.

Though no longer the racing capital of America, Saratoga still retains its attraction for Jose Mardones, the basso of the Boston Opera Company, who will appear in a concert tour next season. He is spending three weeks there, autoing through the adjacent Lake George country on side trips.

#### Alexander Will Spend Summer in New York.

Arthur Alexander, the tenor, will remain in New York throughout the summer and teach singing.

#### OBITUARY.

##### Rose Bloch Bauer.

Rose Bloch Bauer died in Portland, Ore., at midnight, Sunday, June 13, as a result of a nervous breakdown two years ago.

Although she had attained such success that she was offered places in grand opera, she declined in favor of a happy home life.

She was known as singer and teacher, having sung for nearly twenty years in the choir at Temple Beth Israel and for fourteen years in the First Congregational Church of Portland. Among her pupils are many well known singers of the Oregon metropolis.

Mrs. Bauer had been also a central figure in operas and oratorios given in Portland from the time of her arrival from Europe, about 1895. She was the soloist with the Seattle Symphony Orchestra for some time and was always in demand as a festival soloist.

Mrs. Bauer is survived by her husband, Cecil Bauer, an attorney; by her parents, Dr. and Mrs. Jacob Bloch, her father being a former rabbi in Portland, and a sister, Mrs. I. L. White, of Portland.

##### Riccardo Lucchesi.

Riccardo Lucchesi, the well known California composer and critic, died in the Good Samaritan Hospital at Los Angeles, on June 14. For full particulars see Los Angeles letter on another page of this issue of the MUSICAL COURIER.

### Grace Gardner's Pupils Are Prominent in Musical Life

Grace G. Gardner, formerly a prominent concert singer and teacher, of New York, is now teaching with success in Cincinnati. One of her professional pupils, Mattie Berry Reppert, sang the Marguerite solos in the garden scene



GRACE G. GARDNER.

from "Faust" in costume, with scenery and action recently. She sang the role in Italian with singularly good enunciation. Both her singing and acting called forth a high degree of approval. Miss Reppert was trained entirely for the production by Miss Gardner. Attached are excerpts from Cincinnati newspapers, which tell of the soprano's success.

Another pupil, who is also reflecting credit on the excellent quality of Miss Gardner's instruction is Florence Enneking. She was recently granted a certificate of voice by Miss Gardner.

Lucile Lawrence, who has been singing with success in Europe, the last two years in Italy, is said to have entered the Metropolitan Opera Company directly from the Gardner studio, where she had been a pupil for three years.

These are the Cincinnati notices of Miss Reppert's success:

"Mattie Berry Reppert, pupil of Grace G. Gardner, sang the solo in the garden scene of 'Faust' most artistically."—The Cincinnati Commercial Tribune, June 20, 1915.

"One of the features of the commencement program of the class of 1915 of the Cincinnati School of Expression at the Women's Club Auditorium on Monday evening was the singing of the 'Jewel Song,' from 'Faust,' by Mattie Berry Reppert, who received a certificate for two years' work with Grace G. Gardner. Miss Reppert has a soprano voice of beauty and power, which she uses with marked discretion and taste. Her accompaniment was played with rare skill by Howard Wentworth Hess."—The Enquirer, Cincinnati, June 20, 1915.

### Commendatore for Edoardo Ferrari-Fontana.

A signal honor was conferred upon Edoardo Ferrari-Fontana, tenor of the Metropolitan Opera Company and the Booking and Promoting Corporation, just after he returned from the front as Lieutenant of the Eleventh Regiment of Foggia in the province of Udine, when he was decorated with the order of the Commendatore, conferred

by the King himself. This coveted honor was also given to Enrico Caruso a short time ago.

Commendatore carries with it the privilege of prefixing the title Comm. to the name. Therefore it is no longer "Signor" or "Monsieur" with which one addresses the well known tenor, but "Comm." Edoardo Ferrari-Fontana.

### Honolulu Wants to Hear Felice Lyne Again.

"Felice Lyne's second concert—and, Honolulu greatly regrets, her last concert here—crowded the opera house last

#### FELICE LYNE IN HONOLULU.

Miss Lyne and John Adams, manager of Royal Hawaiian Opera House, on deck of S.S. Matsonia, as Mr. Adams was leaving Honolulu for the United States.



Miss Lyne on roof garden of Young's Hotel with gifts of tropical fruit and the orchids presented to her by the ex-queen from the royal box on the night of first concert.

night and repeated on an even greater scale the triumph of her first appearance.

"The American prima donna gave a program almost entirely different from that which introduced her to local music lovers, yet it contained many of the same qualities so pronounced in Miss Lyne's work—singleness of effect which is the result of elaborate art, a joyous sprightliness finely appropriate for abundant youth and health, and above all, a certain prodigality of achievement which speaks of a wealth of gifts used with generosity. Miss Lyne's equipment is so unusually good that at times her offerings seem like audacious challenge to the impossible—like a defying of the limits of vocal wizardry.

"It is to be regretted that Miss Lyne's appearances here are limited to two, but she has won such a warm place in Honolulu's heart that the demand will probably bring her back on her next concert tour."—Honolulu Star-Bulletin.

"Honolulu has twice heard Felice Lyne in recitals, and now there is a want of satisfaction. Honolulu wants to hear her again, and cannot for the time being. Honolulu wants to both hear and see her in grand opera, and perhaps it will, because Miss Lyne returns the aloha that Hon-

olulu has poured out for her in unstinted measure, and if she can return, she will.

"It is impossible to critically review a program sung by Felice Lyne. A recital of her numbers and a statement that each was flawless tells its all, while the grace, the charm and the unaffected pleasure which she feels and shows at giving pleasure to others requires to be seen and experienced to be appreciated. . . .

"Honolulu affection and the warmth of its return were in the air, a part of the recital, and when Miss Lyne returns, as it is evident she must, she will find that affection existing—but she must not delay her return too long. That would not be living up to her Aloha Oe."—Pacific Commercial Advertiser (Honolulu).

### Cannon's Summer Camp.

Accompanying is a snapshot made at the summer camp of Franklin Cannon, pianist and pedagogue, at Jamestown, N. Y.

The Cannon summer school for teachers conducted at Jamestown-on-Chautauqua will close its session August 1, as Mr. Cannon's engagements for the early fall necessitate



FRANKLIN CANNON AT HIS SUMMER CAMP AT JAMESTOWN, N. Y.

his conserving his time for the preparation of next season's programs.

### Ernest Schelling in Bar Harbor.

In Bar Harbor, Me., Ernest Schelling and Mrs. Schelling are participating in the social life of the resort. The Schellings have been accustomed to spend the summer at their estate in Switzerland. This enforced stay in America, however, affords them opportunities to renew old friendships and acquaintances. Mr. Schelling, besides, is devoting a great deal of his time to the preparations for next season's concerts.

### Victorina Hayes Popular in Cincinnati.

Victorina Hayes, an accomplished soprano and a young woman of rare beauty, is singing with Terulio's Italian Band at the Zoological Garden, Cincinnati. She sings modern songs, a few old time favorites and is reported to have won her audiences by her simplicity and the effectiveness of her singing.

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**Burnham Scholarship Class.**

Thuel Burnham has just concluded what has been a very heavy and extensive concert season. He will leave soon for Vineyard Haven, Mass., where he has taken a cottage by the sea for the summer. There he will work up programs for next season. He will also teach a limited number of pupils, who have followed him there.

During the winter, Mr. Burnham has carried on his scholarship classes at Carnegie Hall, New York. These scholarships were established last year. Among his pupils holding these are Francis Moore, solo pianist with Maud Pow-



THUEL BURNHAM ENJOYING HIMSELF ON A NEW JERSEY FARM.

ell, who has toured with the violinist for two seasons. He holds one of the MacDowell Club scholarships.

Pauline Gisselmann, holder of the second MacDowell Club scholarship, has had a number of concert engagements this winter and has been making good.

Ethel Brown, holder of the Studio Club scholarship, has likewise appeared in concerts this season at Wanamaker's etc.

Sally Hamlin, winner of the Thursday Club scholarship, is only fourteen years of age, and already has many public appearances to her credit, both in ensemble and solo. She played on several occasions in special concerts at the Strand Theatre, New York.

Addie Evans Wynne, holder of the Mrs. MacArthur scholarship, has been a busy teacher and is now preparing for concerts.

Eleanor Mills holds the Susan Woodford scholarship and Mrs. Harrison-Irvine, the pianist and coach, the scholarship of the Three Arts Club.

These, together with his many private pupils and almost constant touring, make Mr. Burnham feel that he has earned a few weeks of rest.

### Anne Griffith Pupils in Recital at Her Pittsburgh Studio.

Anne Griffith is one of Pittsburgh's leading teachers in singing. At her recital on Friday evening, June 18, in her Pittsburgh studio, she presented Mrs. George P. Bassett, Mrs. Richard T. Griffiths, Catherine Leech, Clara Huhn and Gomer Jones in a recital. Marion Faville, pianist, assisted.

The program was as follows:

"Liebestraum," Liszt, Marion Faville; "An April Heart" (song cycle), "When Spring Awakes," "A Little Maiden Loves a Boy," "The World Is Full of April," "The Voice of Spring," Clough-Leigher, Esther Griffiths; prologue, "Pagliacci," Leoncavallo, Gomer Jones; prelude, "Love, I Have Won You," "Cycle of Life" (Roland), "Songs My Mother Taught Me" (Dvorák), "Floods of Spring" (Rachmaninoff), Catherine Leech; "The Bitterness of Love" (Rummel), "The Mouse Trap," "Er Ist's" (Hugo Wolf),

"Le Nil" (Xavier Leroux), Mrs. George P. Bassett; "The Sweetest Flower That Blows" (J. H. Rogers), "Invictus" (Bruno Huhn), Gomer Jones; waltz, E major, Mozkowski, Marion Faville; "The Throstle" (M. Heinrich), "Song of India" (Rimsky-Korsakow), "Song of the Little Fish" (Arensky), "Summer" (Chaminade), Clara Huhn.

**Mrs. Peacock's Programs in Demand.**

Eleanor Hazzard Peacock continues her activities even though the summer season is well under way.

On the afternoon of June 12, Mrs. Peacock gave a program of classical songs in the colonial room of the Twentieth Century Club, Buffalo, N. Y., when Dr. Wm. E. Mass, of the research department of the Gratwick laboratories, was the host of the afternoon. In the evening of the same day, Mrs. Peacock furnished the program also for a private musicale at the home of Luther P. Graves, Delaware avenue, Buffalo.

Wednesday, June 16, Mrs. Peacock sang at the commencement exercises of Olivet College, and on the same day at the wedding of E. O. Fiske (of the Fiske Teachers' Agency, of Boston) and Dr. Louisa Holman Richardson, dean of women in Olivet College.

June 24, Mrs. Peacock appeared also at the commencement exercises at the Michigan State Normal College.

Immediate engagements are arranged for this singer in California.

Accompanying are two photographs of Mrs. Peacock's pupils, who sang soprano and alto roles in Cowen's "Rose



ALICE E. BIVENS.



ETTA GLAUSER.

Maiden," given in Ypsilanti, Mich., May 25. These pupils are Alice E. Bivens, soprano, and Etta Glauser, contralto.

**Musicians' Concert Management.**

The Musicians' Concert Management, Inc., has issued a pamphlet which states its aim as follows:

"The chief aim of the organization is to bring artists of superior merit to the attention of those who enjoy good music.

"While the Musicians' Concert Management, Inc., is conducted in accordance with systematic and thorough business methods, it is not a commercial enterprise. Its sponsors are actuated solely by their interest in the best music and their desire to promote its wider dissemination.

"There are in the United States at the present time, an unusual number of musicians of rare excellence, highly gifted and efficiently trained, whose talents have not been accorded the recognition which they deserve. Many of them have been held back on account of their inability to advance sufficient funds to launch themselves successfully on their artistic careers.

"It is the object of the Management to seek out just such artists, representative of the principal branches of the musical profession. As the applicants have been numerous, it has been possible to eliminate all but those who have been able to demonstrate completely their claims to the highest attainment. In this way ample assurance is given all patrons that their musical requirements will be fully met by any artists whom they may engage from the Musicians' Concert Management, Inc.

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of existence, the Management must be practically self-supporting. Therefore, while no initial fee is exacted from the artists, such a percentage is deducted from their fees as will enable the organization to maintain itself in a manner adequate to the most effective work."

Among the artists available for engagements under this management are Povla Frisch, soprano, soloist with the Colonne and Lamoureux Orchestras, Paris; Miriam Ardin, coloratura soprano, Boston Theatre Opera Company; Emma Roberts, contralto, soloist with the New York Symphony and Philadelphia Orchestras; Winifred Christie, pianist, soloist with London Symphony Orchestra; Gaston Dethier, pianist and organist, formerly organist, Church of St. Francis Xavier, New York, and Edouard Dethier, violinist, soloist for five times with the New York Philharmonic Orchestra.

Following are the officers of the new Management: John W. Frothingham, president; Mary R. Callender, first vice-president; J. Stanley-Brown, second vice-president; Florence L. Pease, secretary and treasurer; Edward W. Lowrey, representative.

For all information as to artists, terms, dates, etc., address the secretary, Florence L. Pease, 29 East Forty-eighth street, New York City.

**George Hamlin in Tyrol.**

This interesting picture of George Hamlin and two peasant women was taken last summer at Cortina, Tyrol, just a few days before the war broke out. As Cortina has



GEORGE HAMLIN IN CORTINA, TYROL.

been referred to often as the centre of operations since the Italians went into the war, this picture is of general interest.

Mr. and Mrs. Hamlin left Chicago, June 21, for California.

# MARY GARDEN

## PRIMA DONNA SOPRANO

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## THE MUSICAL COURIER EXTRA

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It is reported that Efrem Zimbalist, the Russian violinist, has decided to become an American citizen. He has bought a house in New York in West One Hundredth street. His equally famous wife is the soprano, Alma Gluck.

At the opening recently of the performances at the London Opera House, a priest of the Greek Orthodox Church held service before the curtain went up, and asked a blessing for the season of Russian and French opera about to be inaugurated.

Some one commented on the absence of Paderevski from the funeral services of Rafael Joseffy, apparently unaware that the Polish pianist had left New York for California on Thursday, June 24, the day before Joseffy's death, and at which time the latter was apparently in good health.

Up on the coast of Maine, not far from the "forests primeval" of Acadia where "Evangeline" lived two hundred years ago, are to be found the Austrian Fritz Kreisler, the English Harold Bauer and the American Ernest Schelling—two belligerents and a neutral! No doubt the pianists will keep the soft pedal down, and the violinist will play con sordini on military talk this summer.

The Michigan Music Teachers' Association will hold its convention at the Hotel Statler, Detroit, July 1, 2 and 3. There will be four concerts, the usual lectures and round tables. Among the interesting items promised are a piano recital by Jan Sikesz, a lecture-recital by Charles W. Clark, a lecture on the modern organ and the appearance of the Ypsilanti Normal Chorus under the direction of Frederick Alexander.

In the San Diego Union of June 20 appeared this reference to Leonard Liebling, editor-in-chief of the MUSICAL COURIER, who is now on the Pacific Coast: "Leonard Liebling, editor of the MUSICAL COURIER, and widely known as a musician of great accomplishment and a writer of much ability, will visit San Diego during July. Mr. Liebling left New York on the fifteenth of this month for Los Angeles, where he will attend the Federation of American Musical Clubs before his visit to this city. Liebling has gained a reputation national in extent for the wit and humor of his 'Variations' column in the MUSICAL COURIER."

At the annual meeting of the musicians of the Portland (Oregon) Symphony Orchestra, these conductors were elected for the season of 1915-16: Mose Christensen, Harold Bayley and Waldemar Lind. The officers of the organization are: Mose Christensen, president; Carl Denton, vice-president; Carl Stoll, secretary; W. E. Thomas, treasurer; Frank G. Eichenlaub, John Bayley, Carl Clogstone and Robert E. Millard, board of directors; Mrs. B. E. Tait, business manager. The orchestra, which is made up of fifty-seven union musicians, was organized five years ago. It is a cooperative organization.

Dr. Cummings, the English musician who died a few days ago at the ripe age of eighty-four, did a real service to musical literature in discovering and collecting in book form all the available knowledge concerning England's great musical genius, Henry Purcell. When he was in his prime he was a tenor of much repute and he made a concert tour of the United States in 1871. As far back as 1847 he sang in a performance of Mendelssohn's "Elijah" in Exeter Hall, London, and received the personal congratulations of the composer. He was a church singer when Arthur Sullivan was born and he outlived his more famous fellow countryman by fifteen years. Sixty years ago Dr. Cummings took

a melodic phrase from Mendelssohn's "Festgesang" and made the widely known Christmas song, "Hark! the Herald Angels Sing."

A MUSICAL COURIER telegram announcing the death of Rafael Joseffy was read last Friday morning at Los Angeles before four thousand women in attendance at the biennial convention of the National Federation of Music Clubs. This message was the first to convey to the Pacific Coast the sad news of the distinguished pianist's demise.

Some forty teachers met recently at Portland and organized the Oregon State Music Teachers' Association. Officers were elected as follows: Mrs. Thomas Carrick Burke, president; Charles Dierke, vice-president; W. Gifford Nash, secretary; George Hotchkiss Street, treasurer, all of Portland. Among the objects of the association are: The improvement of musical taste throughout the State; the cultivation of fraternal feeling among teachers; the elevation of standards of music teaching in the State of Oregon, both in private teaching and in the public schools, and the encouragement of Oregon composers.

His Holiness, Pope Benedict XV, has been pleased to give his official recognition to a new society of organists and choirmasters, called "The Saint Gregory Society of America, ad mentem Constitutionis Pii Papæ IX." The object of the new society is to conform to the prescriptions of Pope Pius X in his Motu Proprio of November 22, 1903. Some of the aims of the new association are: 1. To promote the adoption of the Gregorian Chant and of polyphonic and modern church music in the form and by the means suggested in Motu Proprio. 2. To foster congregational singing according to the spirit of the Church. 3. To regulate the use of the organ and other instruments according to canonical laws. 4. To establish a summer school where instruction will be provided in all branches of sacred music.

Last Saturday an arrangement was concluded between Max Rabinoff, managing director of the Pavlova Imperial Russian Ballet, and the receiver of the court having in charge the affairs of the Boston Opera Company, whereby a number of fine productions come into the possession of the Pavlova organization for its mimo-dramatic and mimo-choreographic grand opera enterprise during the 1915-1916 season. In acquiring these the opera company which is to appear in conjunction with the Pavlova Ballet will be able to offer complete and comprehensive settings, costumes and properties. The principal productions obtained by Mr. Rabinoff are three of the masterpieces of the Viennese artist, Joseph Urban, namely, "Othello," "L'Amore de tre Re" and "Carmen." The others—all by L. Stropa, another admirable scenic artist—are "La Gioconda," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci." Equally important in the transaction was the securing of the entire electric equipment built for the Boston Opera Company. The first car loads of the productions and electrical equipment have been shipped from Boston to New York, under the supervision of Howard E. Potter, and the remainder will be transferred during this week. Mr. Rabinoff also contracted for the services of several of the former Boston Opera Company executives, among them W. R. Macdonald, business manager; Robert F. Brunton, technical director; Martha Pellegrim, head wardrobe mistress, and J. Fritz, assistant. The ample size of the productions to be carried by the Pavlova Ballet and the opera company appearing with it will be further increased by that designed and executed for the new mimo-choreographic grand opera, "The Enchanted Garden," by Bakst and Sidney Sime, and the mimo-dramatic grand opera, "The Dumb Girl of Portici," executed by M. Urban.



## EDITOR'S TRAVEL NOTES.

En Route to California, June 15-20, 1915.



We could not finish our "Travel Notes" in time for the MUSICAL COURIER of June 23, as our typing machine broke down and it was impossible to write by hand while the train swayed over the New Mexico desert and bumped through the mountains of Arizona. We are making these jottings hurriedly during short train stops at the comparatively few stations between Chicago and San Francisco, a full three days' journey.

Our traveling companion is one of those individuals whom none can excel in docility and gentleness when he is in his native city of New York, but who becomes a rank pessimist and chronic grumbler the moment he sets his foot on train or boat for a journey away from home. Before we reached Harmon-on-the-Hudson, one hour or so from New York, the sharer of our trip remarked grumblingly: "Well, I've heard a good deal about the Far West and I'm anxious to see it, but—they'll have to show me." The accent was on the "me," and if the Far West could have seen the look and heard the tone that went with the deft, the Far West would have trembled in its big boots and shook in its cowboy saddles. By the time the westward course had been traversed as far as Cleveland, Ohio, our friend, the doubting Thomas, had by common consent of ourselves and several other passengers been dubbed "Skep," which stood for an abbreviation of sceptic, but later the name was changed to plain "Showme," owing to his favorite form of combination threat and challenge.

Aboard the California Limited (Santa Fé line), they had a barber who when he was not occupied with the delicate duties of that profession, held the sterner position of assistant baggage man. The transition from the one office to the other was effected by a change of cap and coat, the apparel being

marked, respectively, "Baggage" and "Barber," as the case demanded. "And the clothing was the only difference I noticed," growled Showme as he came from the tonsorial parlor after his first shave, "for the fellow's technic remained the same whether he was baggaging or barbering."

Eggs Rossini and eggs Meyerbeer gave musical tone to the dining car. When our American bills of fare provide eggs MacDowell and eggs Sousa, Uncle Sam's musical millenium may be hailed as having arrived.

Some miles west of Kansas City, Showme exhibited real interest in life and planted himself on the observation platform. "I've been a city man all my life," he said, "and it has been my dream for years to see something of the great West, the vast outdoors, the pioneer spirit, and the picturesque local color. I wish to forget pavements, skyscrapers, cosmopolitanism, civilization. I say, show me the West, but I know I'll be shown." Showme buried his nose in the railroad pictorial pamphlet and read up on the history of the country over which the railroad was pounding. He was tremendously interested in the statements about the Kansas wheat crops, which in 1913 produced sufficient to feed the entire United States. After eight hours of concentrated observation from the observation platform, Showme covered with dust and grime, turned to a rural looking fellow traveler and said:

"Are you familiar with this country?"

"Sure thing; born in Kansas," was the answer.

Eagerly Showme inquired: "I've been hearing and reading about the Kansas wheat fields. Will you be kind enough to show me one when we pass it?"

The rural one gasped and surveyed Showme from head to foot. "Why, neighbor," he remarked final-

ly, "you've been looking at wheat fields all day as far as your eye can reach."

"Is that so?" returned Showme weakly; "I thought all that stuff was grass, or hay, or something."

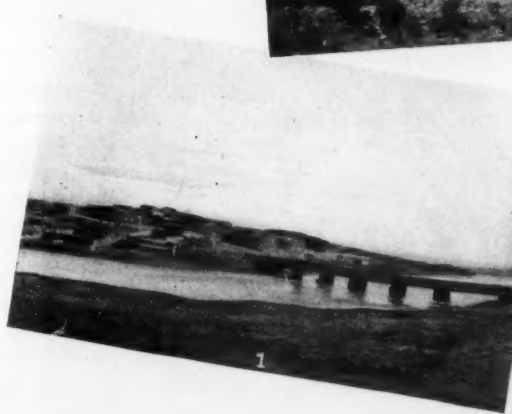
In New Mexico, Showme's indignation was aroused by seeing on a trackless plain a sign bearing the legend "Ten Lake Land Development Company." The Arizona section of the desert revealed several automobiles chugging contentedly through the wilderness, and Showme panted with indignation. At Lamy, New Mexico, a "Keep Off the Grass" sign near the railroad station horticultural display drove him to frenzy. Las Vegas produced some blanketed Indian girls who came to the car steps and offered earthenware for sale. A camera bearing passenger tried to snapshot the Minnehahas. They quickly covered their faces with their hands.

"I wish to take your pictures," pleaded the snapshotter.

One of the Indian girls spoke modestly: "You give money, we let you take picture."

Showme overheard this and uttered a maniacal snort.

"I'm cured," he screamed, after seeing Indians washing car windows in one of the Santa Fé railroad yards just outside of Colorado; "don't talk to me of the wild and woolly West. What's wild about it, and what's woolly? Have we seen one buffalo, one prairie dog, any galloping herds of cattle, any lassoing, any man showing a 'gun' in his belt? The brakeman of this train told me that he has been on this road for eleven years and has worn out countless trousers' pockets carrying a 'gun' without ever being held up by train robbers or getting any kind of a chance to shoot off his firearm. I've strained my eyes to see one real, man eating cowboy along



### SCENES FROM THE SOUTHWEST.

(1) Pueblo of Zuni, N. M. (2) Old Church, San Felipe, Indian Pueblo, N. M. (copyrighted by Fred Harvey). (3) Old Spanish Convent at Lamy, N. M. (copyrighted by Fred Harvey). (4) The Church at Pueblo of Santo Domingo, N. M. (copyrighted by Fred Harvey). (5) Turtle Dance, at Pueblo of Taos, N. M.

this entire trip and I haven't had a peep at one. Have you? I tell you they've got to go some to make me believe in this Western thing again—they've got to show me." So saying, Showme left the observation platform and refused to take even as much as a fleeting glance through the window when we tried to call his attention to the extinct volcanic craters of New Mexico, the fantastic sand mountain formations of the long desert, the adobe houses and villages, the Spanish and Mexican names and types, the petrified lava beds covering the landscape for miles around, the dried lakes and rivers, the strange reddish colored earth, the marvelous sky tints.

"That's all very well," he scolded at dinner the night we stopped at Williams, Ariz., where the



GOING TO SAN FRANCISCO.

(1) Golden Gate from Sausalito Ferry, San Francisco. (2) An alfalfa field, near Barstow, Cal. (3) On a California vineyard. (4) An apiary, California. (5) Home of Modjeska (the actress), Orange County, Cal. (6) Kern County Court House, Bakersfield, Cal.

change is made for the Grand Canyon, "but I saw a well kept race track near Albuquerque, and on this bill of fare they've got fresh Colorado mountain trout and fresh killed squabs. What right have they to offer us trout and squab in the desert? Eh? Do you call that the voice of the West? Is that the spirit of '49? This whole business is a sell. I'm disgusted. Trout and squab! Waiter, a Manhattan cocktail, one portion of trout and one portion of squab, some new asparagus, hearts of lettuce salad, fresh strawberries, and a bottle of Bass' ale. I tell you, my friends, they've got to show me."

In the San Joaquin Valley, California, Showme was furious because no oranges were on the trees. "I thought they were so plentiful that the train would brush them off as we passed by," he wailed, "and I thought that the tracks ran between high banks of roses and forests of palm trees. I tell you!"

We fled to the smoker.

Bakersfield, Cal., afforded a passing glance at a little railroad hostelry displaying a sign offering "Soup, Pie and Coffee, Fifteen Cents."

A station on the California line of the Santa Fé is called Solo. "Looks as if one person lives there," was Showme's ungracious comment.

Hours and hours of railroading through huge stock farms and mammoth vineyards and fruit farms, with fleeting glimpses of the snow capped mountain heights that inclose the San Joaquin Valley, wound up gloriously the three days of travel from Chicago, and almost made us regret the arrival at San Francisco.

San Francisco, June 22, 1915.

"Mr. Schumann" and "Mr. Weber" were paged at the St. Francis Hotel, San Francisco, while we waited to register—to put our names on the Liszt of arrivals, as it were. (This is Showme's sally.)

John Philip Sousa and G. Schirmer were two musical New Yorkers encountered in the St. Francis Hotel, and Alexander Lambert was missed by only a few hours, as he just had departed for New York.

Mr. Sousa looked well and happy, and justly so, for the Exposition visitors are lionizing him frenetically. The Sousa band is to appear on the program of the concert to be given by Camille Saint-Saëns on June 24.

Commercial candor is exemplified in a sign hung over the counters of The Hub, a San Francisco clothing establishment: "This sale is for money raising purposes only."

From the Los Angeles Evening Herald (San Diego telegram), June 19, 1915: "Clayton W. Pierson, hymn composer, was sentenced to serve two years in San Quentin penitentiary here today on a charge of passing spurious checks and fleecing telephone girls out of their savings through promises of desirable employment."

Women organists are not allowed to play at the Exposition organ concerts, a remarkable circumstance in California, where women vote and serve on juries.

Mariska Aldrich, formerly of the Metropolitan Opera House, has been singing in vaudeville on the Pacific Coast.

A Beethoven festival is booked here for August 6, 7 and 8, with the ninth symphony as a feature. Mme. Schumann-Heink, Marcella Craft and

Johannes Sembach will sing, and Alfred Hertz is to conduct.

The stay in San Francisco is only en passant, but a return visit is on the tapis following the Los Angeles music week, for which departure beckons this evening.

Just before leaving San Francisco a drive was undertaken through the luxuriant Presidio and Golden Gate Parks, and along the heights overlooking the Seal Rocks and the Pacific Ocean. "Over there," remarked the chauffeur, pointing westward, "lies China."

Showme bristled up. "Well, you'll have to show me," he said.

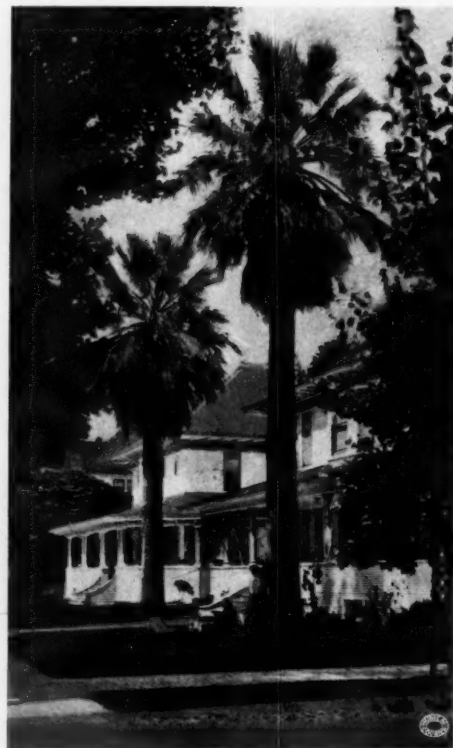
Los Angeles, June 23, 1915.

Almost the last person seen before leaving San Francisco was Alfred Metzger, head of the Pacific Coast Musical Review, who allowed us to partake of the hospitality of the Press Club. Mr. Metzger had many interesting things to say, but the detailed report must wait until later. At the Press Club we met also Frank W. Healey, manager of the San Francisco Symphony Orchestra. Both he and Mr. Metzger expressed surprise when told that it was the impression in New York that Alfred Hertz would be the next conductor of the San Francisco Symphony Orchestra. "The report is an injustice to Mr. Hertz," said Mr. Healey, "for nothing has been determined by the orchestra executives that could give rise to any such rumor at the present time."

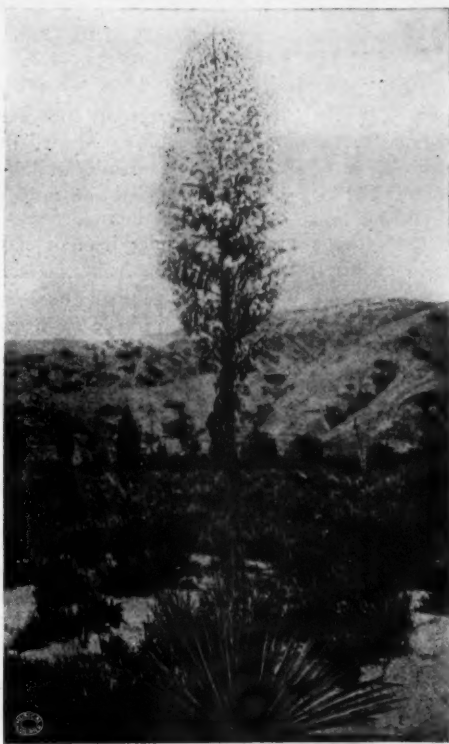
Two slight earthquake shocks were felt at San Bernardino yesterday and made us feel that we were not being cheated out of the proper color in California.

We have been in Los Angeles one hour at this writing and have heard five different ways of pronouncing the name of the city. "Loss Anjellees," "Loes Angeless," "Loss Angle-ess," "Loes Anjel-ees" and "Loss Angle-ees" were the quintet.

A delay on the "Lark," the famous night train between San Francisco and Los Angeles, caused us to miss the explanatory lecture on "Fairyland," given by Mrs. Lynde at the Ebell Club, with illustrations at the piano by Paul Eisler, and vocal contributions by Roland Paul, Mrs. Patterson and Mrs.



RESIDENCE SECTION OF FRESNO, CAL.



SPANISH BAYONET IN CALIFORNIA.

Muir. Those who heard the lecture and the musical illustrations were enthusiastic in their praises.

The tardiness of the train did not prevent us, however, from reaching the Ebell Club in time for the luncheon, where we were the guest of honor, together with Alfred Hertz, Kathleen Howard, Mrs. Horatio Parker, Albertina Rasch, Yvonne de Tréville, Carrie Jacobs-Bond, Jane Catherwood, Mrs. Eugene Kinney, Charles Wakefield Cadman, Mrs. Emerson Brush, Cecil Fanning, Fred W. Branchard, L. E. Behymer, H. B. Turpin and others, all of whom made addresses. Mrs. Harmon Ryus (formerly Celeste Nellis, of Topeka, Kan.), one of our pianistic fellow students from the old Berlin days, is the curator of the music department of the Ebell Club (which has 1,600 members), and she introduced the speakers in graceful and eloquent fashion.

Oil wells in the Pacific Ocean at Summerland, near Santa Barbara, were among the sights on the run from San Francisco to Los Angeles.

Cecil Fanning delivered a very beautiful poem of his own composition at the Ebell Club luncheon. It is called "Impressions of California," and Mr. Fanning has promised to let us have a copy of it for the readers of the MUSICAL COURIER.

LEONARD LIEBLING.

### AN ELONGATED TALK.

The proceedings of a concert recently given in New York, and attended by many persons prominent in the music world, were interrupted and the audience considerably annoyed and bored by a talk delivered midway in the program, this talk lasting the seemingly interminable period of one hour and twenty minutes. From one who was present comes this report:

"At this period, namely 9.15 p. m., a speaker, who shall be nameless, was introduced, listened to with polite attention for about fifteen minutes, then heard with something like respect for five minutes more, then was utterly ignored by the audience, which was at first annoyed, then exasperated at the endless mumblings and discursive ramblings in which the words 'independence,' 'I,' 'me,' 'America,' 'foreign' were occasionally heard. When a chair was (purposely?) knocked over by an impatient listener, an umbrella dropped on the floor, and feet began to move restlessly, 10.35 p. m. had been reached (one

hour and twenty minutes), and the writer, considering that he had done his full duty, accordingly went home."

### C. A. ELLIS ANNOUNCEMENTS.

Charles A. Ellis, of Boston, who has the direction of the tour which Mme. Melba is to make in the United States next season, announces that the Australian prima donna is to give two concerts in Honolulu on her way to America. Mme. Melba is due to arrive in San Francisco the end of August. On her way here from Australia she will stop off a week in Hawaii and give the two concerts in the capital of the Islands. Arriving in San Francisco she expects to spend two or three weeks on the Pacific Coast visiting both of the expositions. As already announced, her American tour opens in Portland, Maine, the end of September.

Fritz Kreisler, who in common with most foreign artists is spending the summer in this country, has taken a cottage in Seal Harbor, Maine, a few miles from Bar Harbor. Between December 12 and the middle of May Kreisler gave eighty-nine concerts and traveled 25,000 miles. His summer will be spent quietly and as he puts it, "in absolute rest," which means that he intends to devote a considerable part of each day to composition. He begins his tour next fall on the Pacific Coast in September and will play more than 100 times during the season of 1915-1916.

When Mr. Paderewski came to this country in April he thought that at the end of May he would be able to indulge in his desire to go to California for the course of five or six weeks, but he has been so occupied with the work of the Polish Relief that he has not been able to leave New York City except for flying trips to Boston and Chicago. He finally left New York last week for California. Whether he will return to Europe before beginning his tour next fall, he has not been able to decide as yet.

Geraldine Farrar is a notable figure in Los Angeles, of which city she will be a resident until the second week of August. Miss Farrar has notified Mr. Ellis that she expects to be back in New York the end of August, but she has not made up her mind what she will do between then and the opening of her concert season in the middle of October. The chances are that she will go into the woods either in the Adirondacks or in Maine for a month.

### SAINT-SAËNS AND HALÉVY.

Camille Saint-Saëns has written to the MUSICAL COURIER a letter in French, of which a translation is given herewith, together with a facsimile reproduction of the famous composer's autograph to the original note.

To the Musical Courier:

Having been a pupil of Halévy at the Paris Conservatory, I may be permitted to make a slight correction concerning him.

Though it is true that "La Juive" (The Jewess) is the only opera of his which has survived, it is not true that all his other works had a short life. Among others, "Guido et Ginevra," "La Reine de Chypre," "L'Eclair," "Le Val d'Andorre" had great success and were given in Paris for many long years.

Please accept my best compliments

C. Saint-Saëns

### HOW ORPHEUS GOT THROUGH.

When Orpheus went through the Dardanelles as official musician with Jason in his quest of the golden fleece he had as hard a time getting through as the Allies appear to have today.

Apollonius Rhodius says that "when they came to the strait of the winding passage, walled in with beetling crags on either side, an eddying current from below washed up against the ship as it went on its way, and on they went in grievous fear, and

already on their ears the thud of clashing rocks smote unceasingly."

We are told that, after the ship got through, the rocks closed up tight and remained shut, which piece of information was evidently inspired by the pro-Greek sympathies of the writer.

The hymn to Phœbus which Orpheus, the son of Eager, sang after the straits were passed, had a distinct reference to the long hair of the inventor of the lyre and the prototype of many modern performers:

"O be gracious, ever be thy hair uncut, ever free from hurt, for thus 'tis right."

It is clearly contrary to classical precedent for a musician to get his hair cut.

His refuge is baldness.



GOING TO SAN FRANCISCO.

(1) Poppy field, Altadena, Cal., near Pasadena. (2) Pueblo of Santo Domingo, N. Mex. (3) Picking oranges, California. (4) California giant cactus. (5) California bungalows in winter. (6) Big trees, Mariposa Grove, Cal.

## RAFAEL JOSEFFY DEAD.

Rafael Joseffy, the Hungarian pianist who made the United States his home from 1879 to the day of his death last Friday morning, June 25, 1915, was for many years considered to be one of the world's great executive musicians. To the present generation of music lovers, however, Rafael Joseffy was little more than a name, for the pianist had long since given up public performance and devoted his rare art and immense experience to the development of young artists.

His loss is more to the musical world, therefore, than it would have been had he spent his declining years in trying to retain the position as a concert pianist his youthful brilliancy and vitality had won for him.

Joseffy was born at Hunfalu in Hungary, July 3, 1852, almost sixty-three years ago. His first teacher of importance was Brauer, who once had given lessons to Stephen Heller. When he was fourteen years of age he entered the Conservatory at Leipzig and studied under E. F. Wenzel and Moscheles. The master who had most to do with forming the young artist, and who left an indelible mark on all his art, was Carl Tausig, to whom he went in 1868.

In 1870 and 1871 Joseffy spent some months with Liszt in Weimar. From that time forward his career as a concert pianist was a series of unbroken triumphs. Berlin and Vienna heard his superb art in 1872. In 1879 he made his first American appearance in New York with Dr. Leopold Damrosch's orchestra. A little later he appeared at the New York Philharmonic concerts and at many of Theodore Thomas' orchestral concerts, and always with the same success. His reputation quickly grew, but it has never since declined, in spite of the fact that the great pianist retired from public work at a comparatively early age.

He played the music of all schools with a just appreciation of the necessary style peculiar to the manner and epoch. His Bach was not more admirable than his Mozart, Chopin and Brahms.

In fact, for the piano compositions of this last mentioned master he did pioneer work in America, and made the music of Brahms revered where it had been disliked in many cases.

Those who knew Rafael Joseffy as a friend need not be told of his delightful personality and warm hearted sympathy. The great musical world can not have known the man intimately. His loss is in the skillful, wise and experienced artist whose influence for the musical welfare of the United States in particular and the world in general has now been brought to an untimely end by the remorseless hand of death.

Rafael Joseffy was the victim of a supersensitive

nervous system. He had a continual dread of doing less than his best before the public, and it was this anxiety which caused him to retire from the concert stage at the very height of his mature powers. In this respect he was singularly like Chopin, who was never able to satisfy himself in the concert room. Like Chopin, too, Rafael Joseffy could charm a select circle of friends with an indescribable and unsurpassable art. It is significant that a newly edited collection of the complete works of Chopin was one of Joseffy's last labors of love.

In spite of his retirement from the strenuous life

years ago by the European manager of the young Joseffy, contains the half humorous remark that some of New York's wealthy heiresses would be sure to fall in love with the handsome and fascinating musician when he played in America.

Perhaps the delicate and slender man of sixty-three bore little resemblance to the handsome artist of twenty-seven, but the throngs that stood, last Sunday afternoon, in silent reverence as his remains passed for the last time from the deserted dwelling to the sunny street and began the journey to eternal rest, were eloquent testimony that the music lovers of New York held the name of Rafael Joseffy in affectionate esteem.

Among the foreign artists present the pianists Leopold Godowsky and Arthur Friedheim were the most conspicuous.

David Bispham, the famous baritone, who was there to pay his last respects to the departed musician, said that Rafael Joseffy, the first great pianist he had ever heard, had been one of the powerful shapers of his career and had helped him to decide to abandon commerce and devote himself to art.

Yet the modest, unassuming and lovable Joseffy was probably unconscious of his great influence for good. His life was given to his art, and he abandoned his extraordinarily brilliant public career because he feared he could not reach, or at least maintain, that standard of perfection he had in his imagination.

The pall bearers were Hugo Grunwald, Leopold Godowsky, Josef Stransky, Albert von Doenhoff, Sigmund Herzog, Theodore Steinway, Gustave White and August Fraemcke. Notable among those who attended the services were Carl Friedberg, Arnold Volpe, L. M. Ruben, Yolanda Mero, Arnold de Lewinsky, of Chicago; Professor Rubner, of Columbia University; Bernard Boeckelman, Louis Blumenberg, Clarence Lucas, Oscar Saenger, Frank Damrosch, David Bispham. Mr. and Mrs. R. E. Johnston, M. Priaulx and Mr. and Mrs. Arnold Somlyo.

The coffin was buried in flowers as it lay in the hearse. There were more than fifty wreaths. Many of the ladies present were seen to pick up from the floor the broken buds and blossoms that had fallen in the passage of the casket from the house to the hearse.

Only a very few of the overflowing throngs at the service in the home of the departed were able to get near enough to the library to hear the funeral oration delivered by the Rev. Alexander Lyons, pastor of the Eighth Avenue Temple, Brooklyn, and the eulogy pronounced by Josef Stransky in behalf of the Philharmonic Society and the Bohemians.

A death mask and a cast of the pianist's hand were made by the sculptor Niehaus shortly before



Photo by Mishkin Studio, New York.

RAFAEL JOSEFFY.

of a concert pianist, his nervous system continued to trouble him. Only a few months ago he was seriously incapacitated for all work, and his friends feared the worst. But he made a rapid recovery, and during the past spring and summer he was unusually active.

On Thursday evening he appeared to be in his usual health. On Friday morning at 7.30 o'clock he was dead. The medical certificate says he died of ptomaine poison.

But whether he died of typhus like Mozart, or of dropsy and inflammation of the lungs like Beethoven, or of consumption like Weber and Chopin, or of pneumonia like Liszt, or of a mental malady like Schumann, matters nothing at all. He is gone, and the world is poorer for his loss.

An old letter from Berlin, written nearly forty

the remains were cremated at Union Hill, New Jersey.

Rafael Joseffy leaves a widow, a son, Carl, and a daughter, Helen.

A memorial service in memory of Rafael Joseffy is to be held in Carnegie Hall later in the season, when those musicians and music lovers at present out of town will have an opportunity to pay homage to the memory of the great pianist.

### PLUTARCH TALKS.

If any of the music teachers got up and read an essay like the paragraphs quoted herewith, it is certain that the entire audience would agree with the speaker and give him credit for an intelligent analysis of the problem of teaching.

But these paragraphs are not taken from any of the papers read at this year's convention of music teachers held in New York last week. Nor are they to be found in last year's reports. They are older than all the essays ever read at any convention, for they were written by the ancient Greek, Plutarch, twenty centuries ago. Yet they sound modern enough to us. They show that common sense never goes out of fashion.

This is what Plutarch says, as translated by A. R. Shilleto:

These three must meet together: natural ability, theory and practice. By theory I mean training, and by practice working at one's craft. Now the foundation must be laid in training, and practice gives facility, but perfection is attained only by the junction of all three. For if any one of these elements be wanting, excellence must be so far deficient. For natural ability without training is blind, and training without natural ability is defective, and practice without both natural ability and training is imperfect. For just as in farming, the first requisite is good soil, next a good farmer, next good seed, so also here. The soil corresponds to natural ability, the training to the farmer, the seed to precepts and instruction. . . . But if any one thinks that those who have not good natural ability cannot to some extent make up for the deficiencies of nature by right training and practice, let such a one know that he is very wide of the mark, if not out of it altogether. For good natural parts are impaired by sloth; and inferior ability is mended by training. And though simple things escape the eyes of the careless, difficult things are reached by painstaking. The wonderful efficacy and power of long and continuous labor you may see indeed every day in the world around you.

No doubt some of our younger readers will exclaim that they had already written exactly these same reflections themselves in the essay they read to the members of the Catnip Tea Society of Brown's Corners. As a matter of fact we have come to the conclusion that there are a great many famous passages which we would have written ourselves if Plato or Shakespeare or Josh Billings had not had the impudence to write them first. We may add an appendix to Plutarch, however, and state that pupils think they have the natural ability, and teachers think they give absolutely the best training possible.

With this little additional philosophy, culled from our vast experience, we are quite willing that Plutarch's writings should continue to exist for another two thousand years if they wish to.

### LISTEN TO THE BAND.

In the Detroit Free Press of June 6 is a picture of a feminine brass band parading the streets of London for the purpose of arousing patriotism. Of course we have no objection to a company of girls with instruments of resplendent brass, provided the dear girls play correctly. We even object to a bad male band. The Detroit Free Press makes special mention of the "mere child trying to blow the brass horn."

By the way, which is the brass horn in the picture? We can make out three trombones, a tuba, and the bell of a euphonium, but we see no horn. Perhaps the Detroiters call the tuba a brass horn. Well; does he expect to find a wooden or leather

horn, or the old ram's horn of the ancients? We note, too, that the heading of the picture is made to conform to the recognized American standard conception of foreign races. It would never do to run contrary to the accepted doctrines, that a German is passionately fond of music and beer, that a Frenchman is frivolous and addicted to absinthe, that a Swiss invariably yodels, that an Italian has a dagger in his long boots, that a Briton, in addition to being ruddy, always requires to be waked up and made patriotic.

Perhaps a band of girls, one of whom tries to play a brass horn, will make the ruddy Britons wake up. It may even make them sit up. Perhaps if the girls play long enough and strong enough they may rouse the indifferent Britisher to a sense of duty and cause him to acquire a little patriotism, and all that sort of thing, so that he begins to expand his tiny empire and save his scanty shillings. Music may be the salvation of England yet, especially "when other lips" do the tooting.

We heard about Gideon's band when we were at Sunday school, but this is the giddiest band of all. In the words of an imaginary poet: "Men must, if women muster." Please pass the mustard.

### CHICAGO'S SYMPHONY SEASON.

Felix Borowski in the Chicago Examiner gives the following outline of what the Chicago Symphony Orchestra and Conductor Frederick Stock intend doing for music next season:

In its provision of novelties the Chicago Symphony Orchestra always has been more enterprising than the other artistic bodies of its kind in the United States. In spite of the war and the consequent difficulty of obtaining music from European countries, Mr. Stock has not found it necessary to announce that his orchestra will be compelled to play only the works that it has played before. He proposes, indeed, to set forth more new or unfamiliar compositions next season than he presented to the patrons of the orchestra during the season which closed last April. He has in mind some twenty-eight novelties for public presentation.

Of the symphonies in this list of unfamiliar works there are included the third symphony by Hugo Kaun—a composer who, now residing in Berlin, formerly lived for many years in Milwaukee; the second symphony by the Swedish composer, Hugo Alfvén; the eighth symphony by Alexander Glazounov, the third symphony by Volbach, and the third by Weingartner. There is also a symphony by Serge Michaelovitch Liapounov which is at Mr. Stock's disposal.

As next season will begin the twenty-fifth year of the orchestra's existence an attempt will be made to give that circumstance fitting celebration. The first concert will carry upon its program a composition by Mr. Stock written specially for the purpose of giving impressiveness to an auspicious occasion. This work, which the composer probably will call "Festival Music," is even now being sketched and Mr. Stock hopes to complete it during the summer. There will be heard, too, during the season, the violin concerto which the conductor of the Chicago Symphony Orchestra composed and which Efreim Zimbalist produced with such remarkable success at the Litchfield County Choral Union festival at the beginning of this month.

Among other miscellaneous creations which the patrons of the orchestra may expect to hear next season will be Bantock's "Fifine at the Fair," William Wallace's "Villon," D'Indy's "Souvenirs," Reger's "Prologue to a Tragedy" and "Boecklin" suite, Chadwick's "Tam o' Shanter"—this with the composer conducting it—Hadley's tone poem, "Salome," and the suite which Horatio Parker is constructing from his opera, "Fairyland."

Two interesting experiments will be made during the season. As one of the most appropriate methods of celebrating the orchestra's twenty-fifth anniversary would be to push the work of that admirable organization as prominently as possible before the public, it is planned to dwell less upon the activities of imported soloists, but to make a feature of the orchestra itself.

The second experiment will consist in putting forward a series of "national programs." This has, indeed, been done on a limited scale in former years, but next season Mr. Stock will enlarge upon it and there will be concerts devoted respectively to German, British, Russian, Italian, Bohemian, French, Scandinavian and, of course, American masters.

We are not very keen on these thoroughbred programs of a single nationality at each concert. We think the hybrid mixture more interesting, except

in the case, perhaps, of a Wagner concert, or a Chopin recital, or a historical program of Beethoven sonatas. But the names selected by Mr. Stock certainly show his breadth of musical culture and an eclectic spirit that is altogether admirable. Perhaps Mr. Stock may find his experiment unsatisfactory, and may decide that a program of German, British, Russian, Italian, Bohemian, French, Scandinavian and American works is more pleasing to the public than a possibly monotonous concert of one style often is.

### AMERICAN MUSIC CONGRESS CONCERT PROGRAMS OPENED.

(By Telegraph to the MUSICAL COURIER.)

Los Angeles, Cal., June 27, 1915.

To the Musical Courier:

American Music Congress concert programs opened auspiciously on Saturday evening, June 26, with performance of Arne Oldberg's prize symphony, Mrs. H. H. A. Beach's piano concerto and other numbers. Oldberg symphony made agreeable impression. Beach concerto is a vital work; composer was at piano, and splendidly accompanied by Conductor Tandler. Beach work scored success of evening.

LEONARD LIEBLING.

### An Orchestra of Indians.

From its Mt. Pleasant (Mich.) correspondent the Detroit News Tribune received the following:

"A novel attraction in Michigan is the Indian Orchestra at the United States Indian School here. It is composed of seventeen members, representing the Chippewa, Ottawa and Pottawatomie tribes, and all are Michigan Indians. The orchestra undergoes a slight change each year, as some members go to their homes after completing their course, and their places are taken by new members.

"All of the orchestra members attend school here and many of them will be graduated this month. Each of them is taught a trade, in addition to the musical and other training. Some of this year's orchestra members are talking farming, others are studying to be gardeners, tailors, bakers or stationary engineers.

"The orchestra gives frequent concerts and plays for various entertainments and parties at the school. Open air concerts are given Sunday afternoons during the summer and furnish much pleasure to the school pupils. Many times the musicians are called to Mt. Pleasant and other nearby towns to assist in celebrations of various sorts.

"Maubus Pete, the director, is a graduate of this school, being in one of the first classes. After graduation he attended high school and later became an employee here. He has held the positions of gardener, disciplinarian and now is industrial teacher and orchestra leader.

"Members of the orchestra beside the leader are Harrison Saylor, Joseph Oley, Willie Miller, Fred Doner, Dewey Beaulieu, Claude Hebert, Merns Hebert, John Winchester, Clark Sloan, George Kelsey, Paul Mackey, Antoine Donno, Fred Ermatinger, Brazil Petoskey, Cleveland Chingwash and Fred Hatch."

### Esther Plumb's Success at San Diego Exposition.

Esther Plumb, the Chicago contralto, appeared on Sunday, June 6, at the Panama-California Exposition, at San Diego. The following day the music critic of the San Diego Union had the following to say:

"With James MacDermid's effective setting of the ninety-first psalm as her principal offering, Esther Plumb, contralto, of Chicago, yesterday made her bow to a large audience gathered at the Spreckels Music Pavilion at the exposition. Miss Plumb chose a simple aria and sang it simply, receiving something close to an ovation. A notably rich voice, particularly sweet in mezza-voce, brought out the full beauties of her selection more vividly perhaps than the somewhat more pretentious 'The Lord Is My Light,' of Allitsen. She was heartily encored and responded with a graceful lullaby reminiscent of Eugene Field."

### Mme. Schumann-Heink Will Sing for Children.

Mme. Schumann-Heink will sing for the children of San Diego, Cal., at the Panama-California Exposition, this Wednesday evening, June 30.

"And you call this your music room?"

"Yes."

"But there are no musical instruments in it?"

"No. It's so constructed that I can't hear any of the surrounding music that may be turned on from time to time."—Violin World.

## MORE CLAIMS FILED AGAINST DEFUNCT CHICAGO OPERA.

Several Artists Bring Action Through Their Attorney—Missing Pianist Found—Advertising Men Hold Convention—Notes.

Chicago, Ill., June 26, 1915.  
Heinrich Henschel, tenor, who was engaged for sixteen performances at \$600 each last season by the Chicago Grand Opera Company, has filed a claim for \$8,325. The total amount due the German tenor was \$9,600, but, as he has earned this season \$1,275, this amount has to be deducted from his claim. Edyth Walker, dramatic soprano, who was engaged for twelve weeks at a minimum of fifteen performances, for which she was to receive \$1,250 each, and who had a contract for the season 1915-16 for fifteen performances at \$1,500, making a total of \$41,250, has filed her claim for \$40,800, the \$450 being money earned this season. Gustave Brecher, conductor, who for three months was to receive 20,000 marks, or \$5,000, has filed a claim for \$4,550, having earned this season \$450. The claims were filed by Siegmund Zeisler, attorney for those artists.

### HAZEL EDEN MUDGE'S SUCCESS.

Herman Devries is in receipt of the following telegram from A. F. Thavid, the well known bandmaster, of Kansas City, Mo.:

"Closed Kansas City engagement with big success last night. Miss Mudge did excellent. Many thanks to you for recommending her. Off for a ten weeks' Chautauqua camping trip. Kind regards and best wishes."

### GRACE POTTER FOUND.

Grace Potter, pianist, who was missing from her home for several days, was found on Monday of this week on a farm. Miss Potter was suffering, so said the report, from a nervous breakdown, which may compel her to give up

appearances in public, while it may be possible for her to continue teaching piano.

### EDWARD CLARKE IN CHAUTAUQUA.

Edward Clarke, baritone; Rachel Steinman Clarke, violinist, and Earl Victor Prah, pianist, will fill Chautauqua dates this week in Iowa. Edward Clarke sang the baritone role in "The Creation" last Tuesday evening at Wooster University, Wooster, Ohio.

### STURKOW-RYDER STUDIOS RECITAL.

The last program of the five classical recitals in the Sturkow-Ryder studios was given Saturday afternoon, June 19, by Wally Heymar and Mme. DeVore, violinists; Ruth Hanak, Alexander Alison, Mildred Mathews, Ernau Smith and Darwin Curtis, pianists. These recitals were so successful that Mme. Sturkow-Ryder already is announcing five for next season, the first to be held in the Little Theatre during the last week of September.

### YES, WE KNEW.

A postcard has been received at this office, asking: "Do you know that the organ in the Fourth Presbyterian Church is one of the finest ever built and that Eric Delamarter plays a complimentary recital on this wonderful instrument every Thursday afternoon at 4.30? Mr. Delamarter is one of America's leading composers. He has just completed a solo cantata, 'Hymn of Praise,' for baritone, which Lemuel Kilby will sing at the recital Thursday, June 24. The church is at the corner of Delaware place and Lincoln Park boulevard."

### AD MEN INVADE CHICAGO.

The week that has just ended brought renewed hope of prosperity, due to the advertising men's convention, which was held for the eleventh time since the inauguration of that organization, and which proved to be one of the best attended conventions, not only as regards the delegates present, but also from the general point of view. The parade, which took place on Monday evening, attracted a crowd estimated at half a million, who witnessed one of the best pageants ever seen in the city. The ad men know the value of advertising and they certainly showed the people that good advertising means sure results. The advertising men left many thousands of dollars in the city and their presence was welcomed not only by the optimists, but even more so by the pessimists—the latter being afflicted with a sickness unknown in the advertising profession.

### AMERICAN CONSERVATORY SUMMER SESSION.

The summer normal session of the American Conservatory opened Monday, June 28, with an unusually large

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## MRS. HERMAN DEVRIES

VOCAL TEACHER  
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attendance. Lecture courses will be given as follows: "Piano Instruction," John J. Hattstaedt; "Public School Music," O. E. Robinson; "Musical Material," John J. Hattstaedt; "Harmony," Arthur O. Andersen; "Children's Work," Olga Kuechler.

A series of five public recitals will be given during the session at Kimball Hall, the first one on Friday morning, July 2, at 10.45, the other four on the succeeding Wednesdays.

The first recital of the summer series will be given on Friday, July 2, by the Misses Mabel Woodworth and Marie Bergersen.

### NOTES.

Invitations have been received to be present at a series of four programs to be given by the Viola Cole studios at 612 Fine Arts Building. The first program will be given on Saturday evening, June 26, the second will be given on Monday evening, June 28, the third Wednesday evening, June 30, and the fourth, and last one, will take place the first week in July. The program will be presented by Miss Cole's students at the first concert when the following pupils will appear: Florence Radcliffe, Adelaide Hedlund, Helen Nelson, Edna Johnson, Evelyn Anderson, Carl Johnson, Harry Cohen, Esther Summy, Pearl Cohen, Helen L. Hirsch, Maud Puder, Harold Isodor, Frieda Cohen, Gertrude Ida Escher, Lucile Goldberg and Phyllis Margaret Enright. The soloists on the second program will be: Margaret Bertha Garber, Dorothy and Virginia Annabelle Rice, Gertrude Cole, Janet Miller, Bess Clair Murray and Margaret McIlroy. At the third program the following students will appear: Isabel Schrage, Helen Wilsdon, Theodosia Truitt, Gertrude Cole (soprano), with Ada Cole at the piano, Lillian Blodgett, Jessica Freeman Foster and Helene Northrop.

William Beard, baritone and vocal teacher, announces that on Thursday, July 1, he will remove to Room 421, Fine Arts Building, where he will teach privately the art of singing in all its branches. Mr. Beard is one of the originators and founders of the Society of American Musicians—an organization devoted to furthering the interests of the American musician—and has been its secretary and treasurer since its beginning. Mr. Beard was connected this season with the Walter Spry School of Music.

### Dostal Not to Sing with Minneapolis Symphony Orchestra.

It was recently announced that George Dostal, the tenor, was to be one of the soloists this coming season with the Minneapolis Symphony Orchestra, having been engaged for eight appearances in that city. Instead of the Minneapolis Symphony Orchestra was meant another Minneapolis Orchestra, which is also to be heard in the West.

### Merle Alcock to Sing in Greek Plays.

Merle Alcock, the contralto, has been engaged by Margaret Anglin for the Greek plays which will be given at the Greek Theatre, Berkeley, Cal., during August.

Mrs. Alcock will sing the solo parts of the choruses introduced in "Medea," "Iphigenia en Aulis" and "Elektra." In November, Mrs. Alcock will begin a tour of recitals and will also be in New York later in the season.

### "Album Leaf" by Howard B. Keehn.

"Album Leaf" is the name of a short lyrical piece for piano composed by Howard B. Keehn and published by Harry H. Bellman, of Reading, Pa. Music of this nature is especially of value for teaching purposes, as it prepares the student for the classics. It is well written and full of melody, and is, moreover, well within the powers of the average amateur pianist.

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## MUSIC IN NEW JERSEY.

**\$500 to Be Offered to American Composer in Competition for Choral Work to Be Produced at Paterson, Newark and Jersey City Music Festivals Next Spring—Second and Third Best Compositions to Be Produced Also and Published on Royalty—Plans for the Tri-City Music Festival Further Discussed—Music Notes of the New Jersey Cities.**

Five hundred dollars is to be offered by the Newark, Paterson and Jersey City Music Festival Associations for the best composition written for mixed chorus and orchestra, with solo parts if necessary, on an American subject and by an American composer, to be produced at the Newark, Paterson and Jersey City music festivals next spring. It was originally planned to offer three prizes, amounting to \$500 in all, for three compositions, but it has just been announced that only one prize for the entire amount will be offered, and that the second and third best will also be produced and published, the composers receiving a royalty on the sale of the last two.

Competitors must note the following requirements and points of information:

1. The composition must not be over twenty minutes long.
2. The subject must be an American one.
3. The composer must be an American.
4. The composition must be arranged for mixed chorus and orchestra, with solo parts if desired.
5. All compositions submitted must bear a nom de plume, and an envelope bearing the composer's nom de plume on the outside and the real name of the composer on the inside must accompany the contribution.
6. The Festival management upon the acceptance of a composition shall acquire all the rights to said composition.
7. The Festival management will also have the right to return any and all compositions if in the opinion of the judges they are not worthy of production.
8. Stamps for the return of composition, should it not be accepted, must accompany each contribution.
9. This contest is open to the entire country, and not alone to New Jersey.
10. The judges will be the most prominent musicians it is possible to obtain. Their names will be announced later on.
11. All compositions must be sent to Thornton W. Allen, business manager, 593 Broad street, Newark, N. J., not later than October 1, 1915.

At the Newark Music Festival concerts held in the First Regiment Armory last May, there was represented a chorus of 1,200 voices and an orchestra of 100 musicians. This coming year it is expected that the choral body will be a great deal larger, and when all three cities—Paterson, Jersey City and Newark—combine on the final night it is expected that a united chorus of some 3,000 singers will be heard. World renowned soloists will also take part as they did this year, and a school children's chorus of some 5,000 or 6,000 voices will be one of the features of the programs.

One of the purposes of opening this contest to all is to arouse an interest in choral works. There is at the present time a great scarcity in American choral compositions that can be produced by a large mixed chorus. With the great increase in music festivals all over the country comes a demand for new choral works. As an incentive to the American composer this prize is offered, and there seems to be little doubt but that many of the compositions submitted which are not judged prize winners, but which are of merit, will also find a place in the repertoire of the choral conductors.

This is a splendid chance for the American composer to interest himself in a comparatively new line of work, and one which offers splendid opportunities for the successful contestant.

The idea of an American composer and an American subject will appeal to many, for it is the really American music that ought to be developed in this country.

NEW HEADQUARTERS FOR NEWARK FESTIVAL ASSOCIATION AND MUSICIANS' CLUB.

At a meeting of the Board of Governors of the Newark Musicians' Club held this past week, it was decided to make the Wiss Building, 671 Broad street, Newark, the home of the local organization. The Newark Music Festival Association will also move in the fall from the Lauter building to the Wiss building, occupying adjoining rooms. Several well known local musicians are also contemplating moving to the same floor (the fourth) in an effort to establish something of a musicians' headquarters. A more detailed announcement concerning these new plans will appear in

next week's issue of the MUSICAL COURIER. Until the fall, however, the festival office will remain in the Lauter building, 593 Broad street.

### MUSIC NOTES.

As is usually the case at this time of the year, there is very little or nothing of a musical nature going on at this time. Outside of the Italian concert tonight in the First Regiment Armory, Newark records only a few pupils' recitals. Paterson is also inactive musically, and Trenton, also, finds little or nothing of a musical nature to write about. In Jersey City the musicians are still working to perfect the new Jersey City Music Festival Association. The details of the plans of this association will be announced later on.

T. W. A.

1915-16

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### Dora Becker, Not Dora Becker-Shaffer.

When it was announced a few weeks ago that Dora Becker-Shaffer, the well known American violinist, would return to the concert platform, many persons throughout the country wondered whether or not it was the same artist who appeared in various parts of this country and in Europe so successfully a few years ago. The fact that "Shaffer" had been added to the name puzzled many who did not know of the marriage of the distinguished violinist. Because of the receipt of so many letters from various sections of the country requesting information, many of her friends have urged her to retain her old stage name of just plain "Dora Becker," by which she became so well known both in this country and across the Atlantic.

Although as "Dora Becker-Shaffer" she is better known throughout New Jersey, it is as just plain "Dora Becker" that she won so enviable a reputation in former years. Mrs. Shaffer, who is the daughter of Gustav Becker, will hereafter be known to the musical world as simply Dora Becker.

### White to Be "High Jinks" Guest.

Roderick White, the violinist, has received an invitation for the San Francisco Bohemian Club "High Jinks" celebration, which is held every year in the Club's Redwood Forest, Sonoma County, seventy-five miles north of San Francisco. Mr. White is particularly pleased with this invitation, as he says only one invitation can be issued by

one member out of five this year, it being Californian Exposition year.

The encampment is made for two weeks, but the Grove play and "High Jinks" occur on August 7 and the encampment will end on August 9. There are accommodations for over one thousand and members from all over the United States are expected to be present. Mr. White will go there about August 1.

Much informal music, quartets, trios, etc., form a part of the entertainment of the encampment.

## CINCINNATI REPORTS A PROSPEROUS YEAR AMONG THE MUSICAL SCHOOLS.

**Conservatory of Music Summer Session Now in Progress—Local Composer's Works Featured—Summer Symphony Orchestra Plays Successful Engagement.**

Cincinnati, Ohio, June 26, 1915.

In the experience of this correspondent—and it has been a fairly wide one in this regard—so called hard times do not seem to affect the business of music teaching adversely, if, indeed, they are not directly a help to it. This is especially the case with those of our greater musical institutions that make a specialty of training their students for a future professional life. It seems that when the business world passes through a period of retrenchment, so that even men of large affairs must see to it that their resources are particularly well husbanded, it gives them food for thought of a serious nature to the future of their offspring. They begin to realize the effervescent nature of this world's goods and the desirability of fortifying the position of their children for the struggle of life. In the case of girls especially this is quite a serious proposition, for even in these advanced days of emancipation there are comparatively few really genteel ways of professional existence open to those of the female persuasion. Among these few, however, music takes a leading place, be it in the way of teaching or otherwise. The consequence is that our music schools reap the benefit of a clientele which they ordinarily do not have at all, or only in the way of such as do not take their work seriously, nor, in general, continuously. Of course, among those who are less favored in the possession of the wherewithal of existence the pressure of commercial stringency is still more felt and even greater sacrifices than usual for the future existence of their children are made, with the result for our musical institutions that the patronage also from this class is noticeably increased. Thus hard times usually are not only of financial but also artistic benefit to such institutions.

Quite in line with the above statement the two leading music schools of Cincinnati have just closed what they claim to be the most successful year of their existence. The Conservatory of Music, which but a few years ago was forced to build a large addition to its roomy building, reports the past season as marking an epoch in its history, the different departments having grown in the number of students attending, in the standard of work, and in satisfactory achievement to such an extent as to make the future of the establishment brighter with logical assurance than at any time previously. It is pointed out that the number of student affairs has been greatly increased in every department, that the programs of the orchestra have been much more ambitious than formerly, and that the attendance of the public has so greatly increased that it was found necessary to hold the orchestral concerts in large auditoriums.

Special attention is called to the work of the vocal department, which culminated in the highly successful opera performance at Emery Auditorium some weeks since. This, it is claimed, however, was only the prelude to more pretentious affairs of the kind which have been planned for the future. That the public has taken kindly to the opera department is evidenced by the fact that already several scholarships for the same have been offered by leading musical patrons of the city. A number of conservatory students have appeared at the popular concerts of the Symphony Orchestra, while requests for students in other local affairs have been almost more than could be granted. Colony work has also increased, student-teachers going out to take charge of classes in adjoining towns in Ohio and other States. A summary gives the number of recitals for the scholastic year as follows: Forty-three afternoon recitals, forty-four evening recitals, twelve faculty recitals, five orchestra concerts, making a total of 104.

### COLLEGE OF MUSIC.

Although no special statement which goes into detail as to the work during the past season at the College of Music is at hand, the positive statement is made as quoted above that this well known school also has enjoyed the most pros-

perous and artistically significant year since its foundation. At the commencement, which took place recently, post graduate diplomas were conferred upon six students, fifteen regular diplomas were given out, while fifty-eight certificates were delivered to happy recipients. Among the graduates were distinguished five as concert pianists, ten as pianists, eight as concert singers, eleven as vocalists, two as violinists, three as organists, seven as public readers, one as clarinetist, thirty as teachers of the various branches.

#### CONSERVATORY SUMMER SCHOOL.

The summer school of the Conservatory of Music is now in full swing with a larger enrollment than in many previous seasons. All departments are open with a brilliant teaching staff and students from all parts of the country in attendance. Among the well known teachers who will teach through the summer are Mr. and Mrs. Edgar Stillman Kelley, Wilhelm Kraupner, John Hoffman, George A. Leighton, Leo Paalz, Edwin Memel, John Thomas, Mrs. Morris Wickersham, and Margaret Pace.

#### GEORGE A. LEIGHTON'S CONCERT.

The most noteworthy event among the many conservatory affairs within the past week was the concert given Thursday evening by George A. Leighton, who has an established reputation here as one of the most talented of

our composers. Mr. Leighton himself presided at the piano and was assisted by John A. Hoffman, tenor. Edwin Memel, who was to be the violinist of the occasion, was not able to appear on account of indisposition. The program, which was made up entirely of compositions from the fertile pen of Mr. Leighton and showed the young man's ability, originality and scholarship in the best light, contained the composer's piano sonata in E minor, complete, seven most effectively written songs, three short piano pieces and a movement from another piano sonata which was substituted for a piano and violin sonata. Mr. Leighton, if the compositions heard on this occasion are any test, is destined to do even greater things in the future. He is certainly on the right track.

#### SYMPHONY ORCHESTRA AT YOUNGSTOWN.

The summer organization of the Cincinnati Symphony Orchestra recently played a most successful engagement at Youngstown, Ohio, under the leadership of Max Schultz. Youngstown papers praised the performance very highly and claimed that the reception of the orchestra and its various renditions was most enthusiastic on part of the public. A duet by Emil Heerman, concertmeister, and Julius Sturm, first cellist, was mentioned as the crowning effort and had to be repeated.

CINCINNATUS.

## MUSIC FOR AMERICANS.

**The Efforts of an English-German to Eliminate All European Music and Musicians from American Programs—Only American Music and Musicians to Be Utilized—How This Is to Be Accomplished.**

[From the Musical Courier Extra.]

Many requests have come into this office from various sources, asking that a series of lectures be reproduced through these columns, regarding the campaign that now is being carried on by an English-German for the expurgation of everything pertaining to European music and musicians and the replacing of that music by only American compositions, rendered by American musicians. It is to be hoped that the readers of this paper will observe these wonderful contributions toward the American music propaganda and will thus assist in the great work.

#### Ladies and Gentlemen and Fellow-Musicians:

I do not wish to bore you with my experiences as regards music in Europe and in this country, but I have been intent on a propaganda for these past few years that I feel is reaching its climax in the placing of myself in a position where I will be able to direct the musical destinies of this country, to the end that it will be self-sustaining as regards its music and not be dependent in any way whatever upon Europe or the musicians who come from Europe.

Being myself an Englishman and my parents of German origin, I feel that I am competent to speak elucidatingly regarding musical conditions in Europe, and therefore I will be able to bring about that adjustment of supply and demand as regards music in this country that will be independent of any political agitation on either side of the great big "pond" that might obstruct the bringing to a culmination these ideals which I formulated many years ago.

I remember once that I received a jury notice which I promptly threw into the waste basket. I then received another, which I also threw into the waste basket, and then a policeman visited me and took me before a judge, who delivered a lecture to me about the responsibility of the leading citizens giving their assistance to the maintenance of good government. He then fined me, and when this was done I asked him if he was through. He said he was.

#### "MUSICIANS AND VAGABONDS."

I then told him to look in Blackstone, upon a certain page and a certain line, he would find therein a law which had been passed three hundred years ago, and which had never been abrogated, which stated that musicians and vagabonds were exempt from jury duty.

You will see that I knew more than the judge, and while I might be classified with yourself as a vagabond, being an English-German musician, I have been able to maintain my position as an elucidator of musical wisdom in a manner that has not been surpassed by any one who has lived, or is now living, or probably ever will live.

I will now tell you a few more stories like this that will enable you to realize the position of the musician in the estimation of the public. I know that we are not regarded with favor by the people at large, and that is due probably to our unusual intellectual standard which places us above the grinning hordes who cannot appreciate or understand the mental altitudes that we have attained.

#### LISZT AND IRVING BERLIN.

I well remember that when Liszt told me he had in mind the writing of the Hungarian Rhapsodies, after many long conversations with me he grasped the situation, and was enabled through my aid and assistance to give to the world those fourteen or sixteen rhapsodies, which have to this

day been an exalted representation of Hungarian folk music.

At that time I never thought that America would reach that position in music where it would not be necessary for Liszt's rhapsodies to be utilized in musical programs in this country, for then I had no conception that there would be an Irving Berlin to give to America that music which would make for it a position in the world of tone, and give unlimited scope for program numbers.

When I was an actor, giving to the baby town of Chicago its first real incentive toward a love for the best in the drama, and which I wrote myself and interpreted upon the stage, there was little music in that then comparatively small center; but even then I was working on the subject of good music, with the end in view that eventually Chicago would stand alone and supply its own music from its own musicians.

#### FANNIE BLOOMFIELD.

At that time I was giving to Fannie Bloomfield that information which has made her probably the greatest woman pianist living, and to me that great artiste is indebted for much of the wonderful bravura that is displayed in her wonderful technical demonstrations. Also can she thank me for the instruments that are provided now for her exhibits of her ability, because when the pianofortes that she uses were in the infancy of their construction, I was consulted as regards the vibrating lengths of the strings and also the proper hammer point in the string length and the equalizing of the scale and tension and the overstringing and over-barring of the instrument. I also informed this distinguished house the exact location for the node. I have tested many pianos when I have been writing about them by placing my finger upon the node point in the string length and thus detecting the exact distance that the hammer should rest from the point of contact with the string.

You will observe through this that I have had to do with whatever advancement has been made in pianoforte music in this country, and my distinguished exponent of that which should represent American music in this wonderful Chicago genius who presents all that is possible in the interpretation of my ideals as regards pianoforte music.

#### HAMLIN AND THE RICHARD STRAUSS SONGS.

A little later on I became much interested in the song culture of this country, and it was mainly through my efforts and my educational uplift that George Hamlin, the distinguished Chicago tenor, was induced to introduce the Richard Strauss songs in this country. I even then had in mind the ultimate results as regards this educational campaign, for I felt that if Mr. Hamlin would arouse an interest throughout this country as regards the Strauss songs, then would come that incentive for our own composers to present compositions that our singers could utilize and thus crowd out of our programs all foreign songs whatever. And through this work of mine, Charles K. Harris and other of our American song writers can thank me for that opportunity which has enabled them to claim for America its absolute independence of anything European that pertains to music.

As I speak and explain all that I have done to the various music clubs in the small centers throughout the country, I am besieged with importunities on the part of local musicians to assist them in maintaining that standard for American music which will eventually enable us to do away with every foreign musician, whether composer, or singer, or violinist, or pianist, or whatever they may do in the way of public work.

#### DVORAK'S "NEW WORLD" SYMPHONY.

There have been so many things that I have done in the way of assisting composers and artists that it is hard for

me to enumerate them, but I well can remember when Dvorak was brought to this country and he wanted to distinguish his work here by something that would be American in its character, I suggested to him the "New World Symphony," and I gave him suggestions as to the themes that enabled him to create this great work. I did this because I thought it would illustrate to Europe that we really had good music here, and had I had a good American composer, I could have had that wonderful piece of realism written by one who was of the soil. But you can readily understand that it was part of my program to use this foreign element whenever possible to propagate this love for our country, and thus enable our American composers to follow with their own compositions. We have numerous illustrations now of symphony music that is composed by American composers, and which the orchestras throughout this country are playing continually, and I hope to see the day when there will not be a foreign composition found upon any program that is played by any orchestra in this great country.

#### AMERICA FOR AMERICAN MUSICIANS.

It is my ambition to eventually place in the Metropolitan Opera House only American artists, and to have only operas composed and written by Americans. I feel with this work that I am doing these public utterances of mine, which have stirred musical Europe to the foundation and created apprehension in the European centers, will have such weight that eventually there will be no field for the personal services of foreigners or the presentation of the operas that America has utilized for so many years. To that end I am bending my uttermost energies and all the experience I have gained as an English-German, and that accounts for the wonderful demonstrations that are presented every time that I appear.

I am doing this con amore, paying my own expenses, and importuning the women's clubs, musical societies, and every organization that has to do with music throughout the country, to allow me to present myself and explain in the way that I have to you what a wonderful work I am doing and have done, and with the end in view to creating a demand for American music and musicians that will drive out of this country every semblance of anything that pertains to foreign music.

#### WHAT HE IS.

I know that you will feel amply repaid for the long time that I have taken in telling you about myself, but when you realize that even foreign consuls, and foreign people of prominence, have protested against my utterances and against my work (the war in Europe was not caused by this work of mine), you will realize that a great honor has been conferred upon you, for, undoubtedly, I am today—and I admit it—the foremost exponent of the propagation of exclusive American music and musicians for these great United States, my adopted country, which I honored by leaving England and making my home here and placing myself in the lead as the one man who had the intellectual ability, the musical knowledge, and the bravery to meet and withstand the shafts of ridicule that have been heaped upon my head for my missionary work, if I may be allowed to so term it, in this great revolution which means the driving out of this country of everything that has in it a tinge of European music. I feel I should be honored for giving up my English-German inclinations for this work for America.

Before I close, I must ask you to remember that I am being given a great amount of assistance in this work through an associate of mine whom I have trained to the work which has to do with the business end of my enterprises.

#### A SMALL BUT BRIGHT BOY.

Naturally, art cannot exist without the commercial side, and seeing ahead the necessities that would present themselves, I took into my office years ago a small, but bright boy, whom I have trained to take care of everything that pertains to business, thus allowing myself to become the great advocate of American music without being trammelled with sordid business duties.

If there is anyone in this audience who may wish to have anything to say to me as regards business, I must refer him or her to the man who now has the business end of my affairs in hand, and in fact is an equal partner in my commercial enterprises, but who, of course, does not understand or comprehend anything of an artistic nature, and this I have brought about through a desire that the artistic side and the business side shall in no way clash, and thus I am enabled to do this work, which is an expensive thing, but yet brings its return in the way of advertising, which I know you can comprehend, because as musician vagabonds we must eat. I thank you.

[EDITOR'S NOTE.—All that is herewith printed may or may not be true. If any one should feel that there have been mistakes or misstatements in the above, the opportunity will be afforded for whatever corrections may be asked, provided those corrections are applicable and in no way conflict with the postal laws.]

### Marie Louise Todd Received Last Lesson Given by Rafael Joseffy.

The MUSICAL COURIER is in receipt of the following interesting communication from Marie Louise Todd, the well known New York pianist and instructor:

Hotel Woodward, New York, June 28, 1915.

To the Musical Courier:

Last Thursday afternoon, 4 o'clock, at Steinway Hall, I had an illuminating lesson from Rafael Joseffy on the eve of his untimely demise, and it was, I believe, the last lesson the master gave.

He was a little late and came in somewhat hurriedly. I said, "It seems odd to have a lesson in the afternoon, Mr. Joseffy, as we have been having our lessons in the morning," to which he replied, "I like it; I do not like early hours." He said this without his usual humor—quietly, as though sort of tired. He proceeded at once to his chair to begin the lesson.

I remarked, "I am sure I will not play well today. Last evening the pieces went fairly well, but I tried them this morning and the life seems to have all gone out of them." "Come," he said, "I know they will go well this afternoon," in that coaxing, confident voice he could use so well to give courage and inspiration. "You must have more courage," he said, "and confidence in yourself."

After playing "Waldehrauschen," by Liszt, he said, "You are very talented," to which I replied, "Do you really think so, Mr. Joseffy?" He said, "I do. You must play more. Go right on and practice regularly, evenly."

Next I took the "Gnomengarten," by Liszt, and played it with a speed and lightness (due to Joseffy's inspiration and suggestions) that I never equaled before and doubt if I ever shall again. In the portion of the dance where the left hand has so many single staccatos and where I was combining two touches, he stopped me, settling back in his chair, paused in the lesson and said: "You are playing much better than last lesson; you've gained much in a short time. You have small hands, but they do not seem to bother you." He gave me general ideas of how to gain the best results from the least practice, for my own special practice as well as for my teaching, encouraging me all the time to work regularly myself.

He requested me to play the "Gnomengarten" once more and I queried, "At the same tempo as before, Mr. Joseffy?" He answered, "Yes," and I laughed and said, "Very well, here goes," feeling it was a leap for life at the tempo at which I took it before. That I was able to carry it through at such speed was due wholly to his inspiration. After generalizing upon piano practice, he also touched upon the right tempo for practice after a piece was well worked up and the speed at which it should be practised, giving me some practical hints. "That tempo," he said, "is one of the most difficult things to do."

After the lesson Joseffy was somewhat reminiscent. He spoke of Tausig and Liszt, his own plans for the summer and the fall; said that he had thought of going to the Adirondacks for some length of time, perhaps, but was thinking now of going to the Berkshires for the month of August and not doing any work at all, because if away for a longer period he knew that he would work and he felt that a good month's rest would be the best for him. He spoke of his editing Chopin and said, "I am so glad I did it. It was very interesting," speaking with that love of the work in his voice that all who knew him will appreciate. He spoke of having had some pictures taken two weeks ago, his friends having urged him to do this, but he said with that childlike little manner that made him so attractive, as a contrast to the greatness and bigness of his ideas the moment before, "Why should I go to a photographer and put on a black coat, and turn my head 'so'—moving his head and making a little grimace—"and then to the other side and saying 'so,' until one would as soon be annihilated as to have a picture taken; but my daughter, she's the little boss"—saying it lingeringly and lovingly—"made an engagement for me two weeks ago," adding, "you know it is right to have a little boss, and I did as she wanted me to." Mr. Joseffy added, "I will send you a picture with a little inscription in the corner."

The lesson was of two hours' duration in Steinway Hall. Mr. Joseffy seemed to me not quite so buoyant and not quite in the usual spirit of the previous lesson, but musically he was superb. He spoke of the West and nature. I said I had never seen such stars as out in Nevada, and he replied, "So Rosenthal said of the Tyrol. Rosenthal said to me once, 'I may not like this man or that woman, but I look up into the heavens and see the stars and forget all about people, and am lost in the infinite.'"

My plan was to do some coaching with Joseffy during this month and July for some concert work next year. I was going away next week, but expected to come back for my lessons. At the conclusion of the lesson, as I was leaving the studio, the master said: "Take a good rest, Miss Todd, and if for any reason your plans should change during July, goodby until the fall; but, remember, I shall be delighted to arrange a lesson at any time for you," and, taking my hand in both of his, added, "Now, work, and

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work regularly, and come back rested and well. Goodby, Miss Todd." And I turned and walked down the stairs of Steinway Hall, impressed by his kindness and gentleness.

I feel that I have had a precious legacy in receiving his last lesson—a lesson so illuminating, so generous, so full of encouragement, and with a humorous touch here and there. If he had known it was to be my last lesson with him, it seems to me that I could not have had counsel more helpful in my artistic life from this wonderful man of genius and inspiration; and I know that I am voicing the sentiments of all his pupils in speaking of these qualities that so endeared friends and pupils alike to the great pianist.

Very truly yours,

MARIE LOUISE TODD.

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MR. AND MRS. RICHARD KNOTTS ENJOYING A MOTOR JAUNT.

County, Pa. Mr. Knotts, whose studios are in Pittsburgh, is well known as a teacher of singing.

### Lily Strickland Ends Successful Season.

Lily Strickland, the young American composer, has ended her season in New York and will go to the mountains of western North Carolina, where she will spend the summer.

In an interview with a representative of the MUSICAL COURIER Miss Strickland said:

"I have worked hard this spring, and in spite of war times have been successful in placing a number of new things for the coming season. I shall return to my work in the fall, refreshed after a sojourn in the mountains, and ready for harder work and better results."

Miss Strickland has recently completed a number of manuscripts which will be published as follows: "La belle dame sans merci," a setting of John Keats' poem, arranged with orchestra accompaniment, John Church Company; "True Love Is Eternal," a waltz song, John Church Company; "There Lived a Maid," chorus for male voices, and "Sweetheart," a ballad, Boosey & Co.; "Bout Rabbits," a

new negro song, Chappell; "Little White Bird," a slumber song, Ditson & Co.; cycle of Scotch songs, M. Witmark & Sons.

### Fanning Arouses Los Angeles Enthusiasm.

Cecil Fanning seems to be one of the musical "lions" in Los Angeles this season, not only by reason of his singing, but also by his readings of his own poems. Many of Mr. Fanning's poems had preceded his coming, for many of Los Angeles' best readers had been using them. By request, this poet-baritone-composer wrote a poem for the visiting musicians at an Ebell Club luncheon, entitled "Impressions of California (as Through a Glass Darkly)" on a recent date.

Mr. Fanning and his associate, Mr. Turpin, have been guests of honor at nearly every club in Los Angeles.

At one of the baritone's recent concerts an audience of nearly 2,000 gave Mr. Fanning a veritable ovation, said to be one of the greatest paid to any singer in Los Angeles for many years. Following the concert five engagements were arranged with persons in the audience for next year. A Pacific Coast tour is also in process of arrangement for Mr. Fanning and Mr. Turpin for next spring.

Mr. Fanning is reported to be the only singer who is to appear twice on the biennial programs, and both of these are evening appearances. June 29, Mr. Fanning and Mrs. King-Clark are to give a program of American songs. The following evening he is to sing, with orchestral accompaniment an extensive work for baritone and orchestra, by Mabel W. Daniels, entitled "The Desolate City."

### Apropos of Camille Decreus.

Camille Decreus was a volunteer in the French army. He was accepted only because he insisted on becoming a soldier. Therefore, when it was necessary for him to return to New York and fulfill his contract made two years ago with R. E. Johnston, and on account of illness, having been in the trenches for six months, he was freely and honorably discharged.

### Rafael Joseffy—In Memoriam.

Nun ruhn die Hände,  
Die so behende  
Die tasten liebgekost!  
Sie sangen und sie klangen  
Und gaben süßen Trost!  
Du ruhest die Herzen  
Lindertest schmerzen  
Lenk'st uns hinauf  
Zur Sterne Lauf!  
Nun hüllet Dich Schlummer,  
Der losleost vom Kummer,  
Ruhe in Frieden!  
Uns bleibst du hienieder,  
Als Leuchte beschieden!

ADELE LEWING.

(Translation.)

Now rest the hands  
That oh! how tenderly  
Caressed the keys!  
Had touched our heart  
Heavenward!  
Bringing peace!

Too soon upon thee  
Fell deep sleep—  
The sleep we're longing for:  
Rest thou in Peace!  
Thy memory is cherished here  
As long the world  
Holds Music dear!

## NEW SYMPHONY BY MIASKOWSKI PERFORMED IN MOSCOW.

Composer of the Work Serving at the Front with Russian Army—New Orchestral Suite by Golovanow—Novelty in Chamber Music—Profound Grief Over Death of Alexandre Scriabine—Series of Concerts in Memory of Late Composer Planned for Next Autumn.

Arbatte, Deneshny 32,  
Moscow, Russia, May 15, 1915.

During the present war the mails move very slowly between the United States and Russia. For this reason my report covering the performances during the last weeks of Moscow's musical season may be late.

There is much to be said about the activities of musicians. Despite the war there have been many concerts, but I shall confine myself to a review of the most important events.

### NEW SYMPHONY BY MIASKOWSKI.

Several new works have been brought out of late, among them the third symphony by N. Miaskowski, which deserves praise. In structure, the symphony reveals the work of a master-hand. The music moves throughout in true symphonic style. The composer is now serving at the front with the fighting army. This symphony contains music of rare loveliness, and with this work Miaskowski has proved his worthiness to occupy a place in the first rank of living composers.

The symphony was performed for the first time from manuscript at the seventh concert of the Imperial Russian Musical Society, under the baton of Em. Cooper, the temperamental and experienced conductor of the Imperial Opera House. He conducted the new composition with energy and authority and it scored a great success.

### NEW ORCHESTRAL SUITE BY GOLOVANOW.

This work was performed at the eighth symphony concert of the Imperial Russian Musical Society from manuscript under the baton of Mich. Ippolitow-Ivanow, director of the Moscow Conservatoire. N. S. Golovanow finished there his studies in May, 1914. A gold medal, the highest mark of distinction, was awarded to him for the composition of an opera, "The Tsarin Yourata."

The above mentioned suite consists of several parts, namely: "Notturmo," of a lyrical character, "waltz," dance of pearls, and "Dance of Monsters," with a chorus of female voices.

The young composer reveals a great talent for orchestral combinations. The music of the suite has a certain fascination. Golovanow paints, in tones, his pictures with vividness and brilliant coloring. He is a beginner, but nevertheless his individuality is plainly felt in his music. Truly a brilliant future can be predicted for this young composer. The suite made a decided impression on the audience.

### A CHAMBER MUSIC NOVELTY.

The Association of Chamber Music, with President Eugen Gunst at its head, is continually making efforts to spread a taste for this style of music. For the close of the season a performance of marked interest was given. The program was made up of works by Georg L. Catuar, the Moscow composer. They were: a trio, a quintet and a series of Lieder. Delightful melodies are the ruling features of his works. Every note displays in the clearest manner the individuality of its creator. He uses modern harmonic progressions and his music has a definite esthetic appeal. The trio is the product of his early period of composing, but the quintet was a novelty and in this work Catuar has risen to great heights.

The performers were: A. Goldenweiser, professor of the Moscow Conservatoire, a pianist of rare ability and fire; B. Sibor, violin; K. Mosstrass, second violin; A. Bakaleinikow, alto; V. Koubatski, cello. Their fine musicianship brought about a perfect balance in the ensemble playing.

The music to Catuar's Lieder is powerfully impressive. He creates an atmosphere suited to the contents of the poem. Beautifully poetic and refined was the rendering of Catuar's Lieder by Mme. Jahan-Ruban, a cultured singer with a well modulated and sympathetic voice. A hearty ovation was accorded to the singer and the Lieder.

### CHARITY CONCERTS.

The number of concerts have been given chiefly for the benefit of the war fund. Among them a concert on April 23 at the big hall of the Moscow Conservatoire deserves special mention. This was given for the benefit of the Hebrews who had suffered under war conditions. Tschai-kow-

sky's overture, "Manfred," was performed by Sergei Kussewitzki's splendid orchestra. Kussewitzki himself conducted it with his usual skill and mastery. Mich. Press, professor at the Moscow Conservatoire, played admirably an adagio religioso by Vieuxtemps. We are delighted to have the famous violinist in our midst. He showed deep musical feeling and a glowing temperament; every note was brought out with clearness and his intonation was admirable.

The vocal representatives of this evening were our opera singers, Mme. Neshdanowa, Mme. Koshitz, Mme. Botsharow and Petrow. K. Igoumnow, professor of the Moscow Conservatoire, a pianist of high rank, performed some Chopin music. Several actors and actresses of the drama delivered recitations. At the head of them was Const. Stanislawski, the leading spirit of the Moscow Art Theatre. The above enumerated artistic forces attracted a large audience.

### IN MEMORY OF SCRIBINE.

The great sorrow experienced here by the death of Alexandre Scriabine has not yet diminished. The church services held in his memory are well attended and our musicians are working for organizing a series of performances next autumn in memory of the great genius. At the head of the active ones is Sergei Kussewitzki, who is an ideal interpreter of Scriabine's symphonies. On the ninth day after his demise a touching meeting took place at the Music Library, founded a few years ago by a circle of musicians, a society which at present has a large number of members. Eng. Bogoslawski and L. Javorski, musicians and literary men, made speeches about Scriabine's duties on the harmonization and significance of his music. Mme. Brussow, possessing the philosophical mind of a scientist, explained Scriabine's psychology and the character of his compositions from her own point of view, giving a new insight into the works of the lamented musician. Mme. Louny, Scriabine's pupil, performed numbers representing the composer's early period, and Mme. Bekman-Tsherbina played his sixth sonata and a series of pieces belonging to the more advanced time of his career. The pianists were inspired by the idea of reviving the music of the late composer.

### MUSIC AT ASYLUM FOR WORKMEN.

This department has previously mentioned these "Permiakow Concerts," as they are called here, and which were established eleven years ago by M. Permiakow, an energetic and liberal citizen of Moscow. The programs are sometimes devoted entirely to one composer, sometimes they are of a varied kind; the classics are not forgotten. Even

operas of miniature form have been given. This season the Russian anthem, as were those of the Allies, was performed at nearly every concert. On a recent occasion the audience manifested intense patriotic feelings.

Mr. Permiakow has at heart the musical interests of his country, and his aim is to infuse musical culture into the masses. He gives this art enjoyment on Sundays (gratis) to those who have to work hard during the week. Mr. Permiakow has succeeded well, as the ever growing influence of these performances is felt by the audiences. Some may perhaps find this a mere commonplace proposition to give musical performances for people of a lower class, but in Russia it is so new to us, that we cannot fail to see in it a promise and a move toward a fresh and revived life. Several institutions of the city do the same work of bringing good music to the masses.

The last concert, the 266th, at the Asylum, was given on May 9. This is an amazing number of events during eleven years. Let us hope that these performances will be continued next season with the same zeal, and that music again will filter some light and joy into the dull life of those who are laboring hard for an existence.

ELLEN VON TIDEBÖHL.

### Melba Auctions Off Flags.

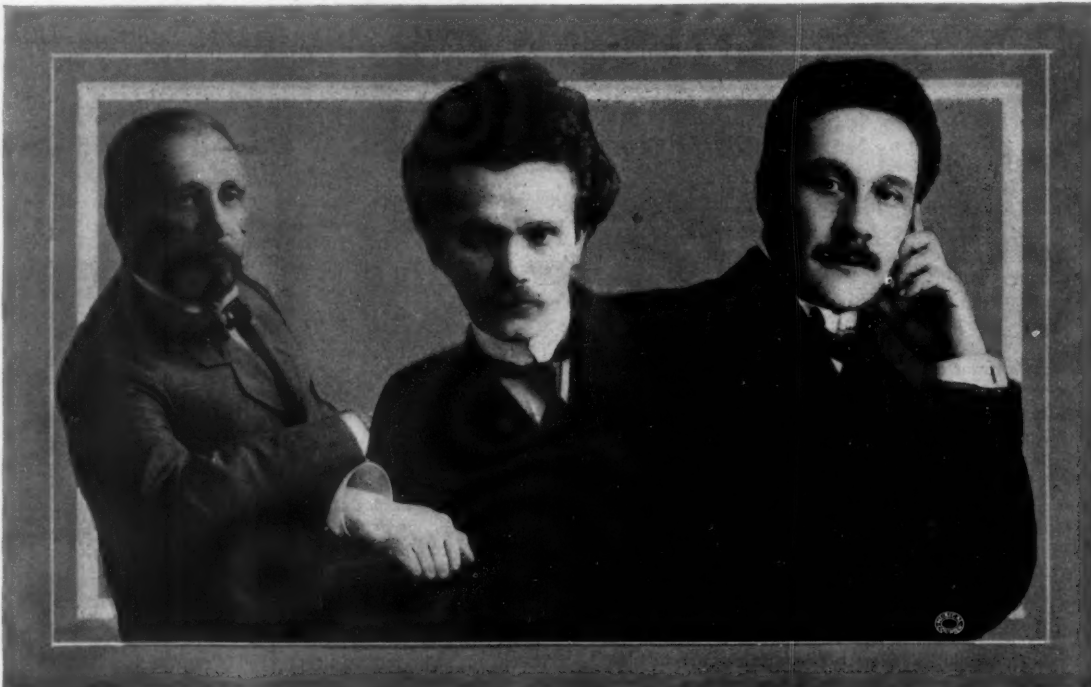
Mme. Melba, who is to arrive in America at the end of August for an extended concert tour under the direction of C. A. Ellis, of Boston, has been devoting most of her time the past winter to arranging relief concerts in Australia in each of which she took the most important part. Altogether these concerts have brought to the Red Cross and other worthy objects nearly \$100,000 and the great singer is more the idol of Australia than ever before.

At the concert in Melbourne after the program was over Mme. Melba herself auctioned off the various flags. According to the Argus, a Russian naval ensign went for 25 guineas (\$125). The next flag sold was that of Poland, and just before selling it Mme. Melba read a telegram she had just received from Paderewski asking for help for his countrymen. This flag sold for \$1,000. Two Australian flags brought the comparatively small sums of \$300 and \$200. One Union Jack brought \$250 and another \$150.

"Then," according to the Argus, "Mme. Melba unfurled and waved a Belgian flag. 'This flag,' she said, 'I hold in deepest reverence. It is to be hung in this town hall as a memento. On a tablet it will be written the names of those who bid \$500. To each a replica will be given and I hope that his majesty, the King of the Belgians, will sign it.' The flag went for \$10,500."—Detroit News Tribune.

### "A Rose Dream."

"A Rose Dream" is the attractive title of a song recently issued by Theo. Presser, of Philadelphia, and composed by Sigmund Landsberg, of Omaha, Neb. The piece itself fully realizes the expectations aroused by the name. Written in the undulating rhythm of a berceuse, with a smoothly flowing melody set to pleasing and unforced harmonies, it is a most tender and appealing lyric. It is written in the mezzo-soprano range, and lies well for the voice. The song bears an inscription to Hazel Silver, one of Omaha's well known vocalists.



GEORGE COLNAR,  
Moscow Composer.

ALEXANDRE GOLDENWEISER,  
Professor of Moscow Conservatoire.

EUGEN GUNST,  
President of Moscow Association of  
Chamber Music.

# VIRGINIA AND THE SOUTH.

BY THORNTON W. ALLEN.

## Article IV.



"Universities as institutions were not founded," says Nelson's Encyclopedia, "they grew out of the nature of things." Since the beginning of the university system, about the end of the twelfth century, the increase in the number of educational institutions has been remarkable. While the modern collegiate system differs considerably from the ones of mediæval days, nevertheless the scope covered today and the results attained undoubtedly prove the superiority of the new system over the old one for the purposes for which it is required these modern times.

The development of American universities and colleges, from the founding of Harvard (1636), has been most noticeable in the North. However, there is probably no section of the United States that has developed so rapidly along educational lines since the Civil War as the South, and under difficulties of which the North, East or West know comparatively nothing. From a state of devastation and ruination the South has slowly but surely developed into a more productive country than it ever was before the war, with added rights, larger possessions and greater wealth than she ever possessed in earlier days. Where formerly, at the time of the war, was strewn cinders and ashes now stand giant architectural masterpieces, beautiful structures of stone and steel; where once stood the old plantation and the old homestead now stand other beautiful homes, and where at one time one could see the old schoolhouse, small and shabby, can now be noticed great and magnificent buildings where every branch of learning is taught, and great libraries and homes for the students.

One of the most noticeable developments among the educational institutions in the South has been the growth of the smaller schools, which have sprung up in every conceivable part of the South. Particularly of Virginia is this so.

### Institutions of Learning in Virginia.

In Virginia there is a State Board of Education which is composed of the Governor, Superintendent of Public Instruction, Attorney General, and three experienced educators, elected by the Senate for four years, together with one city and one county division superintendent, chosen by the other members for two years. In 1910 the public elementary schools had a total enrollment of 385,000 pupils, and the public high schools an enrollment of 10,250 pupils. At this time there were 10,800 teachers. About \$3,500,000 was expended on the public schools.

Among the institutions of higher learning in the State of Virginia are included the University of Virginia, located

### Down in Virginia.

THE roses nowhere bloom so white  
as in Virginia;  
The sunshine nowhere shines so bright  
as in Virginia;

The birds sing nowhere quite so sweet  
And nowhere hearts so lightly beat,  
For heaven and earth both seem to meet  
Down in Virginia.

The days are never quite so long  
as in Virginia;  
Nor quite as filled with happy song,  
as in Virginia;  
And when my time has come to die,  
Just take me back and let me lie  
Close where the James goes rolling by,  
Down in Virginia.

There is nowhere a land so fair  
as in Virginia;  
So full of song, so free of care,  
as in Virginia;  
And I believe that Happy Land  
The Lord's prepared for mortal man  
Is built exactly on the plan  
of old Virginia.

Martha Washington College, at Abington; Stonewall Jackson Institute, at Abington; Bristol Institute, at Bristol; Roanoke College of Danville, at Danville; Randolph-Macon Woman's College, at Lynchburg; Marion College, at Marion; Southern Female College, at Petersburg; Woman's College, at Richmond; Virginia College, at Roanoke; Sweet Brier College, at Sweet Brier, and numerous others.

In addition to these there are also the Virginia Agricultural and Mechanical College, at Blacksburg; Bridgewater College, at Bridgewater; Virginia Christian College, at Lynchburg; Eastern College, at Manassas; Virginia Union University, at Richmond; Staunton Military Institute, at Staunton, etc.

For twenty years the rate of increase in the number of students in the secondary schools of the United States has been greater than the rate of increase in population. Particularly in the South has this great increase been noted, and in the colleges and universities has the increase also been very large.

### A College with a History.

With the foundation of each of the schools and colleges mentioned above is connected an interesting story, but there is one university of which the writer desires to speak more in detail, not alone because it is his alma mater, but also because of its notable and historic connections.

Washington and Lee University, a collegiate institution for men, is located at Lexington, Va., just midway between Lynchburg and Staunton, on the Baltimore & Ohio and the Chesapeake & Ohio Railroads, is one of the most historic institutions in the South. Although founded in 1749 as Augusta Academy it was not until 1782 that the school was incorporated as Liberty Hall Academy. It received from George Washington in 1796 a gift of shares in a canal company, which still yield an income of \$3,000 to the University and in 1798 was renamed Washington Academy. In 1813 it was rechartered as Washington College and in 1871 acquired its present title.

In December, 1802, Washington Academy was destroyed by fire, but in 1804 new buildings were erected. Soon after the outbreak of the Civil War the work of the college was discontinued, most of the students enlisting in the Confederate army. The buildings and other property of the college were badly damaged when the Federal army occupied Lexington in June, 1864. At the close of the war, the college being without income, the trustees borrowed money for the repair of the buildings on their own private

at Charlottesville, and founded in 1819; Washington and Lee University, at Lexington, and founded in 1749; Virginia Military Institute, at Lexington, founded in 1839; Virginia Polytechnic Institute, at Blacksburg; William and Mary College, at Williamsburg; Richmond College, at Richmond; Randolph-Macon College, at Ashland; Hampden-Sidney College, at Hampden-Sidney; Roanoke College, at Salem; Emory and Henry College, at Emory; Fredericksburg College, at Fredericksburg, and numerous colored institutions, including the celebrated Hampton Normal and Agricultural Institute, at Hampton.

There are also to be considered many of the institutions for women, which are even more numerous. Among the most prominent ones are Mary Baldwin Seminary and Stuart Hall, at Staunton; Hollins Institute, at Hollins;



HISTORIC EDUCATIONAL INSTITUTIONS IN VIRGINIA.

(1) Lee's study—preserved just as he left it. (2) Natural Bridge, Virginia. (3) Library and Newcomb Hall. (4) Mary Baldwin Seminary, Staunton, Va. (5) Washington and Lee University, Lexington, Va. (6) Stuart Hall, Staunton, Va.

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credit and reconstruction work was begun. Some thirty years later Congress reimbursed the college for the damage done to it.

On August 4, 1865, General Robert E. Lee was elected president, and in his letter of acceptance may be read these characteristic words which it would be well to republish at this time that the entire country might remember what a great leader said at a time very similar to this present crisis in American history:

"I think it the duty of every citizen, in the present condition of the country, to do all in his power to aid in the restoration of peace and harmony, and in no way to oppose the policy of the State or general government directed to that object. It is partially incumbent upon those charged with the instruction of the young to set them an example of submission to authority."

General Lee was formally installed as president of Washington College, October 2, 1865, and he retained this position until his death, October 12, 1870.

Soon after the death of General Lee the name of the institution was changed to "Washington and Lee" University, and General G. W. Custis Lee assumed the presidency; his body is also buried in the same mausoleum.

In one of the accompanying photographs is shown a birdseye view of the university grounds and buildings. The colonial architecture presents a pleasing picture to the eye, and the grounds and surroundings are most picturesque. Facing the old Washington College, the largest of the group of university buildings directly on the campus is the Lee Memorial Chapel, built by General Lee in 1867. Behind the platform and visible from the body of the chapel is a statue of General Lee made of Italian marble and chiseled by E. V. Valentine, the Virginia sculptor. Below this on the basement floor is the crypt containing the remains of General Robert E. Lee, his wife and two daughters and also his son, General G. W. Custis Lee. Beneath the chapel is the apartment formerly reserved for General Lee as his business office. In this room everything remains just as he left them in 1870, and even the papers on the table have never been moved. The new Carnegie Library, completed in 1908, contains fifty thousand volumes.

Lexington is also the burial place of Stonewall Jackson and was the home of the great Southern general. His body is buried in the old Lexington cemetery and over his grave

a beautiful monument stands in memory of a great Southern leader.

#### Music in the Schools and Colleges.

Now that I have referred to the schools and colleges of Virginia, I want to speak of their connection with music. There are few if any of these institutions I have named that have not taken an active interest in music. A large number make music a part of their curriculum, while others have endeavored to introduce each year concert courses of educational value. At the women's colleges and girls' schools particularly every effort is made to induce the student to study music and the results have always been most encouraging.

All of this means that the thousands of students are being taught to understand and appreciate music in its highest forms. Eventually it will mean that concerts of a high artistic value will be better attended and musical enterprises of a worthy nature will receive greater support. The South, as I have repeatedly stated, loves good music and will always want it if it is offered as it should be. The young people of today have a strong tendency, particularly in the North, for the cheaper and commoner class of music, so-called ragtime, but it is the training in the schools and colleges that can alter this. The Southerner loves most of all the ballad, or the song with lots of melody. He loves opera and the concert when it is of a high order, but he has little use for the fast, raggy, syncopated song of Broadway. Even the Southern talk is musical and the strains of the real Southern songs are enough to make anyone long to be "Way Down South in Dixie."

So in conclusion let me ask that in a state with so many schools and colleges, is the manager or is the artist to ignore these institutions of learning? Of whom, may I ask, is the audience of a year or five years from now to be composed? College and high school students. Train the students, not only in the South, but in every locality, to love good music, and as a result appreciative audiences will be found wherever one goes in the future.

It is this great mass of students that many of us had forgotten about, that is going to boost the musical enterprises in the South. Give them the best and they will not fail to respond.

(In next week's issue of the MUSICAL COURIER will be published the fifth article on "Virginia and the South.")

#### Louis Miller Pupil's Recital.

Sarah Alter, from the beginning a piano pupil of Louis Miller exclusively, whose studio is at 68 West 117th street, New York, gave a recital at the Wanamaker Auditorium.



SARAH ALTER.

New York, Thursday afternoon, June 24. Gordon Kahn, violin, and Alexander Russell, organ, assisted.

This young miss played with ease and without a trace of nervousness. She has a clean touch, a well developed technic, and showed good understanding of interpretation. It was a taxing program, and for so young a girl to play it with such a degree of nicety, reflects not alone her pianistic talent, but that she has been well trained. She was warmly applauded.

The program follows:

Moonlight sonata.....Beethoven  
 Andante and finale from Lucia (for the left hand),  
 Leschetizky-Donizetti  
 In Autumn.....Moszkowski  
 Etude, op. 10, No. 5.....Chopin

Etude, op. 10, No. 12.....Chopin  
 Valse de Concert.....Moszkowski  
 Rhapsodie, No. 13.....Liszt  
 Caprice Espagnole.....Moszkowski  
 Miss Alter.

#### Robert Gottschalk with Music League.

It is announced that the Music League of America has added to the list of the artists who are under its exclusive management, Robert Gottschalk, a tenor of ability.



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### Sousa Discusses Elimination of Music in Warfare.

Military music has practically disappeared in warfare, and with its loss war is apt to grow continuously less and less popular until it will almost become impossible, is the opinion of John Philip Sousa, the famous bandmaster and composer.

Mr. Sousa described the present warfare as being of such a nature that it is almost impossible for a continuance of military bands in their former splendor, and as a result he thinks war's romance will rapidly disappear.

Mr. Sousa was enthusiastic in his declaration that the American people are appreciative of good music, and he challenged the statement often made that this country is behind others in its possibility to create or maintain good music. Ragtime, he described as rather a "dessert than a diet," and said that the country is tending toward the classical. Mr. Sousa's ideas follow:

"War is rapidly losing its glamor and its romance, and is destined to become shortly an unpopular pastime—for it is and has always been somebody's pastime. And chiefly responsible for this result is the fact that in modern warfare and in the movements and modern armies the military band, the thing that in the history of armies has done more to thrill them and inspire them probably than anything else, has become a practical superfluity or impossibility. No more the inspiring music of the military band to accompany the troops in their success or to encourage them in their defeat. In the hundreds of miles of trenches the soldiers see nothing of either the success or the failure of their efforts, they suffer without knowing the source of their suffering, and they can no longer feel the glory of victory as has been possible in the combats of the past. Under such conditions, and where there is not only no place for the military band, but where it could in no way enthuse or inspire the hundreds of thousands of men scattered along the lines, music is destined to be eliminated almost entirely from war.

"Rudyard Kipling recently noted the fact in London, when he protested against the marching of the miles of columns through the streets of London without military music. And Lord Kitchener saw that with such movement of troops there would be no enthusiasm created, and the columns would not be attractive or inspiring to the thousands of onlookers, consequently the spirit for the war would be vastly reduced.

"Of course this lack of music in the wars to come and those of today, depriving war of its glorious and enchanting fascinations, will and can result only in war's becoming an uninteresting, unromantic, and undesirable thing on the part of soldiers, which in turn will result in a quick growth of its unpopularity with the people generally, and that will make war almost impossible, for people will not cry for it so quickly, and governments will hesitate in declaring it.

"My observations as head of the Marine Band of Washington for twelve years proved to me that the music excited and thrilled more people than did the displays of the troops, for where there was no music there was extremely little interest. This fact is true as it is carried throughout any of the thousands of situations and conditions of warfare.

"Regarding ragtime music and the American liking for it, I should say it occupies a place in American music similar to that occupied by ice cream in the American diet. Americans would not care to live on it. American appreciation of good music is as keen as is that of other countries, and it is an insult to American brains and sentimentality to suggest that this nation is behind others in its capability to produce and maintain good music. Americans are as capable as any people of the world in the matter of creating music. I should seriously hesitate before admitting that any other nation surpasses us in our possibilities in the musical world. The nation as a whole is tending toward classical music.

"There is no nationality in music. Not more than one or two of the 500 famous plantation songs of the South were written in the South. National music is merely national imitation, not national inspiration. Moreover the music of any nation is of manifold kinds, and in no nation is there any one kind exclusively. The music world consists of a few inspirers and myriads of imitators, or adapters, and if it happens that one inspirer is more frequently imitated or adapted, it may be regarded as happening only, and the fact is no evidence of any trace of nationality."—Salt Lake City News.

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## ANNUAL CONVENTION OF MINNESOTA MUSIC TEACHERS.

Public School Music Given Considerable Attention at Active Meetings—New Officers Elected—Owatonna Selected for 1916 Convention.

Albert Lea, Minn., June 25, 1915.

With beautiful weather and many automobiles, the large number of people in attendance at the annual convention of the Minnesota music teachers were greeted at Albert Lea on June 22. Most of the visitors stopped at Albert Lea College, where all the sessions except those in the evening were held in the college hall.

President William MacPhail opened the convention at 1.30 p. m. in a very appropriate address in which he urged school boards to make music a major study and to give credits for it toward graduation, the same as with other studies. Secretary J. F. D. Meighen, of the Business Men's League, gave the address of welcome. Mary Molloy, A.M., Ph.D., dean of the College of St. Teresa, Winona, Minn., spoke interestingly on the "Encouragement of liberal culture as the only sure foundation for the fine art of music." She was followed by James Lang, of Minneapolis, on "New Lamps for Old Ones, Why Not?", after which modern harmony was discussed. It was pleasing to note that all the papers read during the whole session of three days were of keen interest to all the members. When meetings are held in a small town, every member will attend every lecture, if this plan is followed. All the speakers had been asked to leave out the purely technical side of the subject under discussion, and thus the above satisfactory result was attained.

At 3.30 p. m., an enjoyable program was given, when Jessie Weiskoff, of Minneapolis (pupil of Oberhoffer and Lhevinne), played the Bortkiewicz concerto with Ethel Alexander at the second piano. This work had been played by her with the Minneapolis Symphony Orchestra this season. Lora Lulsdorf, contralto, of Mankato, sang a group of Schumann songs, Kellie's "The Boy and the Brook," Watts' "Hushing Song" and Speaks' "Morning." Her voice was full, resonant and her interpretation good. Ruth Anderson, violinist, played the G minor Tartini sonata, Boisdore's "The Brook," Hubay's "Folk songs," op. 8, and "If You Knew What I Know." She was accompanied by Wilma Anderson-Gilman, also of Minneapolis. Tuesday evening was devoted to MacDowell's compositions as explained, and played by Mrs. Edward MacDowell and reviewed by Wilma Anderson-Gilman in this week's issue of the MUSICAL COURIER.

At 10 a. m. June 23, President MacPhail called for the report of officers and committees. He gave the first report, which was a condensed outline of the National Association of Presidents and Past Presidents of State Music Teachers' Associations held in Chicago last January. The object of this meeting was to talk over a uniform system of State examinations for music teachers and exchange ideas. The meeting organized with thirteen States. Mr. MacPhail strongly recommended that Minnesota join, which was moved, seconded and passed. The secretary and treasurer's report followed and was of great interest, viz., the total number of teachers who have taken the State examination since this move was inaugurated, is 139; 70 of these have passed. The association has a bank balance of \$162.70—all bills are paid. Fifty members have joined during the past year. An authentic mailing list of 1,700 now belongs to the association and copies of this list are sold for \$15. One hundred and twenty-five sets of last year's examination questions have been mailed, 5,000 circular letters have been sent to musicians in the State and fifty State newspapers have been circularized several times.

Then Mrs. L. A. Bortel, chairman of the vice-presidents, took charge of the meeting and called upon the eight vice-presidents to give their reports. Mrs. Bortel had been told last fall by the State high school board in St. Paul that as soon as there was a demand, music was to be put in the high schools of the State. So Mrs. Bortel and her helpers sent postal cards to all the principals of the 200 high schools in this State. The questions on the first set of postals were these four: Do you favor the giving of credit in music (piano, voice, violin) to your high school students studying with "outside" teachers? Does the lack of acceptable course of study prevent you from giving such credit? Would you encourage your students to take music if the work was standardized both as to kind and amount required and as to the credit allowed? Would a course of study (with the amount of credit allowed) made by the State Music Teachers' Association and approved by the high school board be an acceptable "standard" for high school elective study?

The second set of cards sent contained these questions (N. B.—The number of lessons and the amount of prac-

tice will be specified in the course when the amount of credit to be allowed is decided.) "Do you want a course for the four years of high school?" "Do you want a course worth one full credit for each year's work, or one half credit for each year's work?" "How many credits in music do you want to allow toward graduation?" "Would you prefer to have a music teacher with a certificate from the Minnesota Music Teachers' Association?"

These eight questions were mailed to the principals in order to find if they would cooperate with the M. M. T. A., and there was an average of 95 per cent. of affirmative answers. That seems a great victory when we consider that most of these principals are not at all musical and that so much time and thought has lately been spent in putting manual training and domestic science in the schools. So with the approval of 95 per cent. of the principals, the Minnesota Music Teachers' Association passed a resolution to send a delegate to the high school board to show them how the principals of the State feel and to have them authorize the music teachers to detail a course of study for students in every branch of music. When this has been submitted to the college board as well as the high school board, then the principals in the State can do as they like about putting music in their schools.

There was an exhaustive discussion on this subject, for the conditions obtaining throughout the State are entirely different from those in Minneapolis, St. Paul and Duluth. All large cities can take care of themselves, but the country schools are the ones that need laws to help lift up the grade of music.

The committee appointed by President MacPhail will ask the high school and college boards to make music elective, to give a quarter credit each year for the four years of high school of one hour a week study—to give a half credit each year for an hour's study each week on music history and music appreciation. Since it takes sixteen credits to graduate, a pupil would have one full credit toward graduation from music study and two full credits for study of history and appreciation. This committee has found that only 4 per cent. of the high school graduates go to the universities, so that, unless a pupil specialized in music, the chances are that the only music he will have in his life will be in high school. The greater amount of credit given for study of history of music is done for the sake of interesting in music those who are less talented and never will be executants.

An unusual report came from Isabel F. Kerr, of Delano. A course of piano study had been given four students in Howard Lake by Mrs. Bortel and Miss Kerr; another woman came to examine these pupils. The judges had never seen each other; they judged the pupils on these four points: time, rhythm, accuracy and phrasing. Their opinions were unanimous and all the pupils passed, their markings being from 75 to 83. Great credit is due Mrs. Bortel and her co-workers. These are the real musical pioneers and some day soon we shall see doubtless the result of their work.

R. Buchanan Morton, of Duluth, spoke pertinently on "The Volunteer Church Choir."

He was followed by another Duluth man, Gustav Flaaten, who spoke on violin, viola and chamber music. This was a most interesting treatise, and the round table talk following was equally as inspiring.

On Wednesday afternoon the public school conference convened at 2 p. m. Elsie Shaw, of St. Paul, presided, and she made her points clear by testing the voices of a class of pupils aged ten to fifteen from a grade in a public school of Albert Lea. She called upon the choir directors and vocal teachers present to classify these voices. The discussion waxed warm as to whether or not boys whose voices are changing should be allowed to sing. Miss Shaw contended for the affirmative; for in the schools there is a repertoire of music where the second alto has to sing a range of only four notes. This rule would seem good for public schools, but would not apply to boy choirs. Miss Shaw spoke heatedly about parents allowing their boys to attend football and baseball games, where they are organized in teams to "root" (which means yelling at the top of the voice), when these same parents think it is too hard on a boy's voice to sing.

Mrs. MacDowell was the honor guest of the afternoon and played a number of MacDowell's compositions as requests came from the audience.

The musical program of the afternoon was most delightful. The piano duets given were played by Ella Rich-

ards and Franklin Krieger, both of St. Paul, and were "Le matin," by Chaminade; "An der Nutzenquelle," by Templeton Strong; "If I Were a Bird," by Henselt, and the Liszt "Concerto Pathetic." These were enjoyable compositions and were interestingly played. Marie Gjertsen-Fischer, of Minneapolis, gave eight spoken songs by Tagore, the great East Indian poet and philosopher. The short sketch of this poet's life lent added appreciation to the beauty of the works given. She was accompanied by Arthur Koerner, of Owatonna, who wrote the music to these songs. Mr. Koerner is unquestionably a young composer who has the talent to forge him to the front ranks, and we shall hear from him later. Mrs. Fischer has studied deeply the mythology of East India, and she gives a poetic interpretation that is unexcelled. Mrs. Fisher has also a beautiful stage presence, a convincing personality and an inspired voice, but she goes still deeper, for she communicates the story of another's inner life and we feel the atmosphere that Kipling wrote about.

After the evening session the men of the association were entertained by the Albert Lea Commercial Club in the Elks' Club, while the women were cordially received and served with elaborate refreshments elsewhere.

At 9 a. m., June 24, the election of officers was held. Harry Phillips (Minneapolis) is the new president; Mrs. L. A. Bortel (Howard Lake), first vice-president; Emily Grace Kay (St. Paul), second vice-president—her duties include the editing of *Minnesota Music*, which is a fourteen page magazine, issued every two months, and is the official organ of the association. J. Austin Williams (Minneapolis) was unanimously reelected to the office of secretary and treasurer, and Jean B. Vandergrift, of Albert Lea, auditor. The program committee is: Department of piano, Donald Ferguson, Minneapolis; department of violin, Nellie Hope, St. Paul; department of voice, Ednah Hall, Minneapolis; department of organ, R. Buchanan Morton, Duluth; department of public school music, T. P. Giddings, Minneapolis.

Three towns were in the field for the place of meeting for 1916. Owatonna finally won.

Dr. Caryl B. Storrs, music and dramatic critic on the Minneapolis Tribune, gave a valuable talk on "Ten Years of Music in Minnesota." He paid great tribute to the pioneer workers in the State, but every one felt that the greatest tribute should be paid to him for his keen insight into the future and the kind and considerate manner in which he has always fostered the music situation, helped the young players, fought for good music, exposed the imposter and has made himself a great power to be felt always for the uplift of the best in music. The State would not be on the musical map if it had not been for him and a few others.

A former Minnesota man and one whom Minnesota was loathe to lose is J. Victor Bergquist, who now resides in Rock Island, Ill. He appeared next on the program with a paper on "Music, Musicians and Public Opinion." He is one of the most magnetic speakers that this writer has ever heard and he always has something worth while to say. So this paper proved one of the most interesting of the whole convention. At 2:30 p. m. Donald Ferguson gave a talk on piano and a heated discussion followed.

The latter part of the afternoon was spent in answering the questionnaire, which had been sent to members. Most of the questions related to harmony—ten speakers gave their ideas on how to teach harmony, when counterpoint should be taught and various other aspects of the question.

Mr. Bergquist gave a clear, concise and helpful talk, and Stanley Avery delivered an original poem on "Sight Reading," which was clever. His conclusion was that B will always read music quicker than A because "he was born that way."

The concert of the evening was devoted to Minnesota composers. Stanley Avery (Minneapolis) played his scherzo in G for the organ, and this work, as well as the previous ones (including the opera "Katrina") showed merit.

Two tenor songs by Paolo la Villa, of St. Paul, are tuneful and will surely meet with public approval. Luvorne Sigmund was the soloist, and his agreeable lyric voice was much enjoyed. In the second number, "O Little Zephyr Playing," Ruth Anderson played the violin obligato. Charlotte Burlington (St. Paul) played the "Romance" in G and "Valse de Concert," by George Fairclough, of St. Paul. Miss Burlington played delightfully. Kathleen Hart-Bibb (Minneapolis) sang with her usual pleasing manner two songs by Rhys-Herbert (Minneapolis), entitled "In a Garden" and "In the Forest Fair," and two numbers composed by Frank Bibb, "Break, Break, Break" and "Rondel of Spring." These two composers are well and favorably known.

Herman A. Ruhoff, member of the Minneapolis Symphony Orchestra, gave Czerwonky's splendid prelude in G minor and his own sketches, "Evening Wood," "Serenade" and "Prelude in C Minor." Mr. Ruhoff has long been before us as a superlative example of great talent, and

these latter compositions are showing his rapid development.

Four songs by Leopold Bruenner (St. Paul) were sung by Marie McCormack, also of St. Paul. Their titles were "Gondola Song," "What Would I Carry," "Du" and "Eldorado." Mr. Bruenner is an authority on harmony, and his works are without question of a very high rank.

James Bliss' (Minneapolis) sonata in C minor closed the program. This was reviewed last winter when given in his home town.

The convention is felt to have been the most successful so far. Having been incorporated three years ago, it has taken a deserved place in the musical ranks of the country. The most important business accomplished was in connection with the public school music, and before next meeting there will doubtless be a great stride forward in this branch.

Resolutions were drafted so as to be sent to all the committees and all the Albert Lea citizens and clubs who were instrumental in giving the delegates a cordial welcome and a good time.

The Minnesota Music Teachers' Association is a hard working body of earnest musicians, and a great influence is being exerted for the best and highest in music.

RUTH ANDERSON.

### Mrs. Edward A. MacDowell Appears at Convention of Minnesota Music Teachers' Association.

Albert Lea, Minn., June 23, 1915.

The first day of the Minnesota Music Teachers' Convention meeting in Albert Lea, June 22, 23 and 24, became in a large degree a memorial to Edward A. MacDowell and his works.

An opening session called to order by the genial new president, William MacPhail, was followed by an artist program given by Jessie Weiskopf, pianist; Ruth Anderson, violinist; Lola Lulsdorf, soprano, and Ethel Alexander, accompanist. This took up the afternoon.

Mrs. Edward MacDowell gave an evening of her husband's works and told the details of the wonderful living memorial to him now being permanently founded on the MacDowell homestead at Peterborough, N. H.

The interesting story of this young art colony is too well known to musicians to need details here, but it was a delight to every one to have this project brought to them so vividly. The writer feels especially privileged, in that she had the pleasure of spending the following morning with this great woman—for she is great. Having begun her married life by being great enough to sacrifice her own promising concert career in order better to serve her husband, she has gone on being great in her services to him—and in talking with her the most delightful part seems her inexhaustible fund of smiles and philosophy.

In playing before the music teachers of this State, Mrs. MacDowell had, as she afterwards expressed it, "What would have been stage fright did I consider myself a concert pianist and had I been playing in my own interests."

She soon realized that an audience could not possibly have been more interested and appreciative, for, while the music lover must feel a sentimental interest in hearing Mrs. MacDowell play, the trained musicians who comprised her audience were quick to perceive the great educational value of hearing MacDowell's music interpreted as his life companion and pupil had heard it.

Asked if it had taken much "brushing up" to be able to play so exceptionally well, Mrs. MacDowell reverted to the keynote of her success—that she could not possibly have done it if her interest had been a selfish one. And so her playing should be a lesson to the large number of musicians who fancy that countless hours of practice, put in at no matter what sacrifice to others, is the only way to succeed. She remarked that her fingers would do anything that her brain was agile enough to tell them—only one of the many remarks which proved that she is the ideal type of musician, the talented person whose clear thinking is the basis of ideas intelligently expressed.

Mrs. MacDowell's program consisted of selections from the "Sea Pieces," "New England Idylls," "Woodland Sketches," "Fireside Tales," the largo from the "Tragic" sonata and ended with the "Hexentanz." Several request numbers were from the same collections and served to show that in asking them the audience was not only interested but knew the composer's works.

The pedalling she used interested many who knew the MacDowell expression marks in the printed score, and her explanation of it was to the effect that MacDowell had wished to change many of the marks, but failing health had caught him before his revisions had been accomplished. The charming lecturer gave heart to those who would otherwise have been discouraged in their attempt to teach and play MacDowell's music correctly by reminding them that the composer had always ardently maintained that anything beautifully done is correct—therefore there might be a dozen correct interpretations of the same little piece; but the forcefulness, the virility of Mrs. MacDowell's own

interpretations compels one to believe that they must be very like the originals.

Among other things the recitalist told of the Turner picture of a galleon, a Christmas vacation spent at Peterborough when the thermometer had registered forty degrees below zero and the composer's interest in the early New England privations—all of which has served to crystallize the music of the sea piece, "A. D. 1620." Asked afterward if he had purposely put a suggestion of "America" in the center choral-like part, Mrs. MacDowell said: "No, no, he didn't consciously put it in, but he was delighted when he found it there; just as he was delighted to find a suggestion of Wagner's 'Fire Music' in the 'Salamander' (from 'Fireside Tales')."

Another point to which she reverted several times was the fact that MacDowell only meant in a general way to symbolize things by his titles—for instance, that "From an Indian Lodge" was not descriptive of any one particular thing, but rather of the tragedy of the Indian race—that the "Waterlily" could as well have been named "A White Cloud," since that too might symbolize sweet, clean things rising above the soiled things of earth. In other words, MacDowell believed with Chopin that music loses if an attempt is made to ally it too closely to any definite scene or story.

After the program the Beethoven Club, of Albert Lea (Hattie Fuller, president), held a reception, at which the townspeople and those attending the convention met Mrs. MacDowell and each other.

Mrs. MacDowell was most gracious in expressing her appreciation of the many kindnesses received from the *MUSICAL COURIER*. She said:

"The *MUSICAL COURIER* was one of my husband's first champions, and it has never wavered in its generous support of his work. I would never be able to say enough of what the paper's help meant to him alive and has meant to the MacDowell Memorial Association since his death. Its generosity exonerates it from any charges of undue materialism."

She spoke also of the delightful fraternal feeling among the musicians of Minnesota; she remarked that the art colony at Peterborough had shown this spirit to an exceptional degree and that it was refreshing to find it elsewhere as well.

Mrs. MacDowell is a great woman doing a great work cheerfully, and in a limited time, for all of the money she is now making is turned into the MacDowell Memorial Association fund, that the composer's dream of a suitable place for artists to go while they do their creative work may be a lasting reality.

And the joy of it is that she is not merely a great man's widow trading on his name, but as great as he in her unselfishness, and a pianist who need not lean on some one else to make her playing liked.

WILMA ANDERSON-GILMAN.

### American Summer School Habit.

The summer school habit in America is now being widely extended in a musical direction. The practice is one of combining a holiday amid the beauties of nature and her invigorating influences with some study of an ideal or elevating kind. Music lends itself well to this type of summer school, and we note in this connection that Mark Hambourg, the Russian pianist, so long resident in London, is to give a "master piano course" for pianists and teachers at Camp Quisisana, on Lake Kezar, Maine, U. S. A. This should prove a means of stimulating the pianistic temperament, truly.—London Music.

### Opera Couple at Schroon Lake.

Edoardo Ferrari-Fontana and his wife, Margarete Matzenauer, will go to their lodge at Schroon Lake immediately, where there is already a rather large colony of artists. Of course, Adrienne, the two year old "grand opera baby," will accompany her parents, and there they will stay until it is time next season for the transcontinental tour under the management of the Booking and Promoting Corporation. The tour will not interfere in any way with their singing at the Metropolitan Opera House.

### Florence Austin Is Under R. E. Johnston Management.

Florence Austin, the violinist, is to be under the exclusive management of R. E. Johnston for the season of 1915-16.

"That's a funny chord," remarked Mabel at the opera. "It's more like a string," added Algernon.

## BOSTON MUSICAL ACTIVITIES.

**Oliver Ditson "Get Together Club" Enjoys Annual Outing—"Pop" Concerts Draw Capacity Houses—Another Boston Symphony Tour—Dramatic Readings and Recitals Still Hold Attention—Other Events of Musical Interest.**

105 Fenway Studios,  
Boston, Mass., June 26, 1915.

The "Get Together Club" of the Oliver Ditson Company, of Boston, went on its annual outing Saturday afternoon of this week. Seventy-two attaches of the well known concern, including a few guests, embarked on the Frances early Saturday afternoon and sailed down Boston Harbor to Peddocks Island, where a landing was made. Here the balance of the afternoon was spent in athletic sports and, although up to this writing reports of any new world records have not been received, it must be said that some very creditable showings were made. The ball game between the married and the single men was called in the first half of the fourth inning, on account of a sharp "sou'-easter" blowing across the island. The shower did not last long, however, and the entries in the fat man's race and the various hundred yard dashes had an ideal "mud" course on which to show off their noble accomplishments. Toward evening the good ship Frances was unfasted from her moorings, and with the party again aboard made her way to Quincy Bay, where the Quincy Yacht Club soon hove in sight. A shore dinner here awaited the party, after which Mr. Woodman, of the Ditson Company, made a short speech, in which he introduced to the party Commodore Henry S. Crane, of the yacht club. Business was not the rule of the day, hence no references to it was made from any source. There are those among the employees of the Ditson Company who have been with the firm some thirty-five, and even forty years, and these are the ones who sing the praises of the company in the highest terms. The outing was an enjoyable affair and was again typical of the goodfellowship which exists between all those men connected with the Ditson house. A keynote in the unrivalled success of these prominent Boston publishers.

Jose Shaun, the new American tenor, who has created something of a sensation in this section during the past season by his remarkable art in singing, was heard in a recital at Haynes Hall, in East Newton, on Tuesday evening of this week. The young tenor has gained marked recognition with the public in a short time and he is without doubt one of the most popular tenors in Boston today. He was greeted by a large audience on Tuesday night and was given a brilliant reception. His voice has gained noticeably in color and volume during the past season. He sings in an unaffected manner, and the purity and beauty of his tonal emission are such that one is instantly aware of his rare talent. He gave a rather conventional program in French and English. However, the richness and power of his voice gave to all the songs unquestioned interest and enjoyment. He has spontaneity and originality in musicianship that will serve him well in his future career, a career that promises much, from past and present indications. This young tenor is but twenty-three years of age, a fact which makes the extent of his achievements in the musical world thus far all the more notable.

"Pop" CONCERTS CONTINUE TO DRAW CROWDS.

The "Pop" concerts of the past week given in Symphony Hall every evening by seventy-five members of the Boston Symphony Orchestra, under Ernst Schmidt, continued to

draw capacity audiences for each concert. The features of the week were the Wagnerian program on Monday night, Norwegian program on Wednesday night, Tchaikowsky program on Thursday night, and the Dartmouth College celebration for Friday night. In contrast to the three weeks of concerts which preceded this one, wherein so many of the concerts were set aside for school and college celebrations, the public had its chance to attend the concerts, and it did so with hearty cheer. The Wagner and Tchaikowsky evenings proved to be special attractions and the works of these two composers received ovations. Several members of the orchestra appeared as soloists on various evenings. Among these were Gustav Heim, cornetist; J. P. Marshall, organist, and A. Holy, harpist. On Wednesday night in the Norwegian program the Norwegian Singing Society of Boston participated in the concert, singing several folksongs and choruses. The society is under the direction of A. Sutterud.

BOSTON SYMPHONY TO MAKE MIDDLE WEST TOUR.

The Boston Symphony Orchestra is to leave October 1 for a ten days' concert tour through the Middle West previous to the starting of its regular season of concerts here in Boston. About eight cities will be visited on the trip, the orchestra giving one concert in each city. Thus far it is known that these places will be visited: Chicago, Milwaukee, Toledo, Peoria, St. Louis and St. Joe. The orchestra is expected to return to Boston by October 15 or 16. This Western trip was not made last year on account of the late arrival in this country of various members of the orchestra and Conductor Karl Muck from Europe.

"EGYPTIAN IMPRESSIONS" WELL RECEIVED.

"Egyptian Impressions," four short characteristic pieces for orchestra, by Brainbridge Crist, were played at the "Pop" concerts on Tuesday evening for the first time anywhere. The sketches are of a mild, modern nature, rather delicate in atmosphere and not highly descriptive. The first, "Caravans," represents the slow moving processions over the sands out of the Eastern twilight. The second, "To the Mummy," does not portray a mummy but hints that the body of dream dust and slumber was once "aching with passion and tears." The third is "Katebet," possibly the least unattractive of the four. It is the story of an ancient priestess. The fourth, "A Desert Song," "There is a feverish famine in my veins" is highly colorful and has pictured a mood with deft touches. The composer, who was in the audience, had occasion to bow his acknowledgment of the hearty applause that demanded a repetition of the work.

A BENEFIT CONCERT.

On this Saturday afternoon, as a benefit concert, pupils of Lila Viles Wyman gave a program of dances on the grounds of Royall House, Medford. Music was provided by the Brookline Assembly orchestra, and Freda Seavey, who played several piano solos.

THEODORE SCHROEDER ON VACATION.

Theodore Schroeder, the prominent local vocal pedagogue, after having just completed a highly successful season at his Huntington Chambers studios, will leave June 28 for the White Mountains to spend the rest of the summer. It is known from reports that Mr. Schroeder is a past master at mountain climbing and equally well versed in the art of tennis, swimming, fishing and most all other out of door sports. He has a small rustic retreat high up among the clouds on the side of Mt. Washington, and there it is that he proposes studying, writing and planning for the coming season. He has already received so many applications from students for the next season that it looks as if he will not be able to accommodate all those who are desirous of studying with him. Mr. Schroeder has taken a new studio in the Gainsborow Building for next season. This new home of the Schroeder activities will be one of the largest studios in the city and will have a seating capacity of over two hundred. The fortnightly pupils' recitals, monthly artists' receptions and the musical evenings that the Schroeder pupils and their friends are planning to

give in the new home, promise to be a distinct feature in the musical life of Boston.

On Tuesday afternoon of this week Eben D. Jordan, president of trustees of the New England Conservatory of Music, gave an address and presented the diplomas at the commencement exercises of the conservatory, which were given in Jordan Hall. Seventy-two pupils were graduated from the regular courses, nine received diplomas of the post graduate courses and several others received special certificates. In Mr. Jordan's address he offered congratulations to the seniors and the conservatory orchestra which assisted in the concert program. In continuing, he said: "Some of you have studied solely for the love of music and for the pleasure it will give you and your friends. Others are taking up this branch of the arts as a profession determined as soloists or teachers, to carry on the great work wherever it is your lot to pitch your tents. The one dominant note I would like to instill into your minds is the fact that success comes only by hard work—that the most gifted of you without perseverance and industry will never reach the goal, the place in the sun, to which you aspire."

SHAKESPEAREAN TRICENTENARY OUTLINED.

At the meeting given under the auspices of the Drama League Club of Boston in the Twentieth Century Club house on Thursday evening, June 24, Percival Chubb, president of the national organization of the league, outlined some of the plans for the Shakespearean tricentenary celebration which is to be observed in 1916, starting April 23, and lasting through the summer. Frank C. Brown presided over the meeting at which were present representatives of many civic, artistic and literary organizations, including the State board of education, the Boston public library, Wellesley College, the Boston Teachers' Club, the American Pageant Association, the Boston Pageant Association, settlement houses, schools of the dance, schools of oratory, Shakespeare clubs and musical societies. Mr.

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Chubb said that great activity was being shown on the musical side of the tercentenary plans, that response was coming in from all sides on the proposal for orchestras in all the cities of the country to give programs of music treating Shakespearean themes and for singing societies and other musical clubs to arrange their year's program with a view to producing works in line with the celebration. He said that music publishers were compiling and preparing to issue works composed in Elizabethan times, and that the phonograph manufacturers were ready to get out special records of the old English songs.

#### "PRUNELLA" READ AT STEINERT HALL.

Ruth Lucile Sharpe read "Prunella," or "Love in a Dutch Garden," by Laurence Housman and Granville Barker at Steinert Hall on Monday evening of this week. She was assisted in the entertainment of the evening by Dacres Wilson, tenor, and Walter I. Dole's orchestra. The orchestra played numbers by Mozart, Widor and Stamper. Dacres Wilson was heard in two songs, "I Arise from Dreams of Thee," by Salaman, and "Pierrot's Serenade," by Moorat. Miss Sharpe was praised by local critics for her decided dramatic talents and agreeable voice.

#### BARROWS VOCAL PUPILS' RECITAL.

Harriot Eudora Barrows will present a large class of her vocal students in a recital at the Churchill House in Providence, R. I., on Monday afternoon, June 28. Miss Barrows makes her home in Providence, and although she enjoys one of the largest vocal followings in Boston during the season, she has an even greater following in Providence. Her season and recitals at Providence mark one of the important musical events of that city. She is soon to leave for Boothbay Harbor, Maine, where, as before announced in these columns, she is to take charge of the vocal department in the popular summer music school located in that resort.

VICTOR WINTON.

#### New York School of Music

##### and Arts' 400th Concert.

The New York School of Music and Arts gave its 400th concert, June 24, in the beautiful new buildings at Ninety-fifth street and Central Park West. The main feature of the program was a number of organ numbers played by Frank Howard Warner, of the faculty. His playing was a musical treat, and was greatly appreciated by the large audience, which filled all the available space in the concert hall.

Bessie Kintz, a vocal pupil of Ralfe Leech Sterner, the director, sang "Summer" by Chaminade and "One Fine Day," from "Madame Butterfly." Miss Kintz has a good dramatic soprano voice, and received an ovation. This is her second visit to New York to study with Mr. Sterner. She was winner of the gold medal at the Ursuline Convent, Tiffin, Ohio, before studying with Mr. Sterner.

Estelle Barry, another Sterner pupil, who has a soprano voice of beautiful quality, was heard in five numbers. Two young violin pupils of Mr. Royer played solos. Eleanor Fields, regarded by many as America's best sixteen year old pianist, played Liszt's rhapsodie No. 6 in her usual brilliant style. The audience showed great enthusiasm on the completion of her number. One of the rare treats of the evening was a duet sung by Bessie Kintz and Frances Joffe.

Piano accompaniments were played by Helen Wolverton.

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—Frank King Clark, Berlin, July 19, 1914.

## CHARLES BOWES ANSWERS QUESTIONS PUT TO HIM AT THE NEW YORK STATE MUSIC TEACHERS' CONVENTION.

"After I had finished my article on Tone Production (which was published in full in the MUSICAL COURIER of June 16) I was immediately questioned as to what I meant by 'chest resonance.'

"I replied: 'The part of the voice where the resonance predominates in the chest.'

"Dr. Muckie took exception to this by saying: 'That, as there was no opening for chest resonance to come out of, science could not recognize that such a thing existed.'

"It was finally acknowledged by Dr. Muckie as a sympathetic resonance.

"Now, I am forced to take issue on this point.

"All singers sense and feel, literally, a predominance of resonance in the chest when singing in that register.

"It is very interesting to know that it is a 'sympathetic resonance,' but we also know that it is the only thing that makes it possible to get a big broad effect.

"It is something that we have all felt, and science will have to 'go some' to convince professional singers that it is secondary.

"Now in reference to head resonance, the raising of the soft palate was much under discussion, many claiming that the raising of the soft palate cut off entrance into the head resonance.

"I told a personal incident of questioning Jean de Reszke, how Mme. Lehmann retained her youthful sound-

ing high voice. His reply was: 'The raising of the soft palate.' The raising of the soft palate does cut off nasal resonance, both frontal resonance in the nasal cavities and the post nasal.

"Then where does it go?

"We have all sensed that there is a resonance of a different color and in a place independent of the nasal cavities, and still in the head.

"Then what is it? Most singers call it head resonance, as it sounds and is sensed in the head.

"What science would call it, or how explain it, I know not. But I will name it. With apologies to Dr. Muckie I will call it a 'sympathetic resonance' in the head. The tone mounting back of the palate, but not entering into the nasal cavities, as they are completely closed.

"The head resonance is one, then, that resounds sympathetically in the head cavities other than the nasal cavities.

"Jean de Reszke speaks of three resonances in the head and all three have a characteristic color and quality, each differing from the others. To what extent Jean de Reszke could meet and argue with a scientist I don't know, but I do know of the deep intelligence and profound wisdom he has shown.

"I fear greatly that scientists and singers have a long way to go before they can agree, especially as each side talks a 'jargon' of its own."

#### Music and Flunking.

Harvard men, we are told, are hearing organ recitals of classical music to fortify themselves against the ordeal of final examinations. Not long ago a "model farmer" of New England installed talking machines that sang "Celeste Aida" and "Carmen" while the cows were milked, and a higher percentage of butter fats and casein was the lucrative result. Perhaps the Harvard mentality finds that these "herd melodies are sweet," or perhaps it requires the more sophisticated subtleties of Max Reger, Schoenberg and Richard Strauss to turn examinations into one grand, sweet song.

In any case, music is admittedly a therapeutic agent of potency to the mind diseased or for the lesser ailment of ordinary brain-fag. In many an asylum for the mentally deficient there are bands and choirs among the inmates, and imported concerts are heard with attentive pleasure. So there is hope even for the erudite Harvard undergraduate, that the "Pathetic Symphony" or the "Sonata Appassionata" or the "Sakuntala" overture may bridge the gap between his flurried preparation under the midnight tantom and his academic degree.—Philadelphia Public Ledger.

#### Franz X. Arens Extends Course in Portland.

Franz X. Arens, the New York voice teacher, who is giving a month's course during June in Portland, Ore., has been obliged to extend it two weeks, owing to the crowded condition of his schedule, which is "filled to suffocation," as he puts it. Mr. Arens is giving eighty-five lessons per week, in spite of the warm weather. After a transcontinental trip of five days, Mr. Arens arrived in Portland at 8.10 a. m., June 4, and at 9 o'clock he was seated at his piano, and gave five lessons that day; this feat may be said to establish a record for "cross-country jumping." A majority of the Arens pupils are voice teachers and professionals, among whom are included professors of music from South Dakota State University and the Oregon State College, at Corvallis. As an example of Western energy, one pupil comes from an inland town, 150 miles from the nearest railroad, and travels by horseback, automobile stage and train to take her weekly lesson. Mr. Arens will return to New York, October 8.

"Young man," said the publisher, "you've got a fine idea in your song and the words are all right. If you'll get hold of a melody I'll publish the work."

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# NEWS FROM VARIOUS CITIES

## Portland, Ore.

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Portland, Ore., June 19, 1915.

Music was one of the principal features of the annual Rose Festival, which was held on June 9, 10 and 11. Under the baton of J. H. Cowen, who had charge of all the vocal offerings, the Rose Festival Chorus and orchestra rendered Wagner's "Chorus of Victory" and selections by Gounod. Dudley H. McCosh conducted the instrumental numbers. He offered a work from his own pen, "Song of the Mountains," a meritorious composition. Jane Burns Albert, soprano; Virginia Spencer Hutchinson, contralto; Norman A. Hoose and Warren Irwin, tenors; Hartridge Whipp, baritone, and A. E. Davidson, bass, all of Portland, took prominent parts in the first concert. On the second day a community sing was given under the management of Mrs. Chester Deering and Mrs. Herbert Garr Reed, of the Monday Musical Club. William H. Boyer directed. Frederick E. Chapman conducted a chorus of 2,700 children and a children's orchestra of one hundred instruments. Grace Wilton-Peterson presented one hundred children in "Tom Thumb's Wedding"; also a chorus of seventy-five voices. The following organizations also appeared: The Washington High School Girls' Glee Club, William H. Boyer, director; Anabel Vested Girls' Choir, Ella Hoberg Tripp, conductor; Ladd School Orchestra, Lou Gray, conductor; Reed College Chorus, Howard Barlow, director; Lincoln High School Girls' Glee Club, William H. Boyer, director; Behnke-Walker Girls' Glee Club, Dr. Emil Enna, director; Christian Brothers Boys' Glee Club, Minnie Thompson Carty, director; University of Oregon Girls' Glee Club, Ralph H. Lyman, conductor; Oregon Agricultural College Boys' Glee Club, William Frederick Gaskins, director; Willamette University Glee Club, F. S. Mendenhall, conductor; Albany College Girls' Glee Club, Adna Smith Flo, director; Jefferson High School Girls' Glee Club, William H. Boyer, conductor; Beaverton Choral Club, T. W. Zimmerman, director; Amphion Male Chorus, Charles Swenson, director; Lotus Girls' Glee Club, J. A. Finley, director; Harmony Choral Club and Sellwood Choral Club combined, Ella Hoberg Tripp, conductor; Sunnyside Chorus, Jasper Dean MacFall, director; Calvary Presbyterian Choir, George Hotchkiss Street, director; St. James English Lutheran Choir, Mrs. J. Harvey Johnson, director; Pacific University Boys' Glee Club, Frank Thomas Chapman, director, and J. William Belcher's chorus. About fifteen bands were heard and there was music galore, morning, noon and night. The floral parades were very beautiful. Huge crowds enjoyed the big musical feast, which was given in the open air.

Mrs. J. Curtis Simmons, soprano, has returned from a concert tour in Central Oregon, receiving splendid press notices of her success. The concerts were under the management of Elizabeth L. Glafke, who has already booked several important engagements for Mrs. Simmons during the early fall.

The MacDowell Club recently elected the following officers for the ensuing year: Mrs. Thomas Carrick Burke, president; Mrs. Warren E. Thomas, vice-president; Mrs. J. Curtis Simmons, secretary; Mrs. Donald Spencer, treasurer; Mrs. C. E. Sears, corresponding secretary.

Rose Bloch Bauer, Portland's leading soprano, died last Monday. We shall greatly miss her.

John Claire Monteith, who has a fine baritone voice, is a busy soloist and teacher. He is a popular member of the Apollo Club, Portland's

foremost male chorus, of which William H. Boyer is director.

JOHN R. OATMAN.

## Wichita.

Wichita, Kans., June 20, 1915.

This time of the year brings a relapse from strenuous musical activities, and one symptom was strongly evident in the reciprocity day program given by the Wichita Musical Club, June 8, at the high school auditorium, in that it brought music by Wichita composers only, and the symptoms were suggested by the excellence and high aims of the local writers. This influence was undoubtedly brought about by the excellent musical standard now maintained throughout the regular season here. The program, while somewhat lengthy, gave all an opportunity for a hearing.

Last year the club instituted this "reciprocity day" program plan, and its success then recommended the action again this year.

Mrs. Lester A. Heckard, soprano, pupil of Minnie Ferguson-O'Wens, assisted by Hope Hardie, violinist, pupil of Ralph Brokaw, gave an interesting program on May 26 at the high school auditorium.

At this year's meeting of the Kansas State Music Teachers' Association, the Kansas composers' program was an outstanding feature.

Considerable attention is always directed at this season to the announcements of the Winfield Chautauqua Assembly, one of the strong assemblies of this State, held at Winfield, Kan. It is of interest to Wichita musicians, due to the merit of the attraction in their line, and this year the features are the Saslavsky String Quartet with Margaret Heller, soprano, assisting; the Chicago Male Quartet, and the Chicago Sunday Evening Club, an aggregation of upward of a hundred voices. The usual band concerts likewise prevail.

Five hundred voices from Wichita under Jessie Clark's direction will assist here July 3, 4 and 5 at the big celebration now planned. Miss Clark is now drilling the chorus, which will be heard in the open in Central Riverside Park.

Ethelyn Bowman, who has been teaching at the Texas Christian University at Ft. Worth, has returned to her home in Wichita and will spend the summer here. She plans to go to New York in the fall to spend the winter in study.

The Pianists' Club met at Professor Krieb's on May 26 for its first annual picnic.

The Wichita Musical Club will hold its annual picnic on June 21.

Tracy York, former concertmaster of the Wichita Symphony Orchestra, is spending the summer here. He returns to Kansas City in September.

The commencement exercises of the Power-Myer Conservatory were held on June 16.

RALPH BROKAW.

## Dallas.

Dallas, Tex., June 18, 1915.

On May 19, at the City Hall Auditorium, the Mozart Choral Club and Orchestra presented the two artists, Rosa Olitzka, contralto, and Edna Gunnar Peterson, pianist. Mme. Olitzka, as usual, used her voice to the best advantage and her stage presence was all that could be desired. As on her previous appearances in Dallas, she again proved a joy to all music lovers. Edna Gunnar Peterson, as accompanist for the singer, gave her support in a most sympathetic manner, besides favoring her audience with a group of solos. The violin obligato in Bizet's "Agnus Dei," played by Curt Beck, was one of the pleasant surprises on the program and won for him well earned applause.

Earle D. Behrends, as organizer and director of the Mozarts, deserves much praise for the success he has made, for they certainly showed careful training in the rendition of their numbers. The program was as follows: "Feet" march (Gruenwald), Mozart Orchestra; Consecration Chorus ("Les Huguenots") (Meyerbeer), Mozart Club and Orchestra; "Ah Mon Fil" (Meyerbeer), "Habanera" (Bizet), Mme. Olitzka; gavotte (Gluck-Brahms), scherzo in C sharp minor (Chopin), Miss Peterson; "Ein Schwan" (Grieg), "Zueignung" (Strauss), "Es hat die Rose sic beklagt" (Franz), "Spinning Song" (Old German folksong) (Reimann), Mme. Olitzka; "When Daylight's Going" ("La Sonnambula") (Bellini), "Angels That Around Us Hover" ("Maritana") (Wallace), Mozart Club and Orchestra; "Agnus Dei" (Bizet), Mme. Olitzka (violin obligato by

Curt Beck); "Norwegian Bridal Procession" (Grieg), prelude in G minor (Rachmaninow), "Indian Flute Call and Love Song," "By the Waters of the Minnetonka" (Lieurance), etude in E major (Paganini-Liszt), Miss Peterson; "Dawn in the Desert" (Rosa), "Synnov's Love Song" (Kjerulf), "Baby" (Beach), "Cuckoo" (Lehmann), Mme. Olitzka.

ROSE H. TOBIAS.

## Omaha.

Omaha, Neb., June 24, 1915.

Elaborate preparations are being made for the Sängerfest of the Sängerbund of the Northwest, which will be held in the Omaha Auditorium the latter part of July. Several thousand visitors are expected on the occasion. The local festival chorus, under Director Th. Rud. Reese, is engaged in preparing for performance a number of fine choral works, some to be sung a capella, and others with orchestral accompaniment. Soloists of national reputation, including Marie Rappold, Julia Clausen, Christine Miller, Henri Scott and Paul Althouse, have been engaged for the occasion, and a number of local musicians will likewise have honored places on the programs. The orchestra will consist of about forty routine players under the direction of Mr. Reese. In addition to the local festival chorus and the mammoth Bundeschor, a large choir of children will participate. Altogether, the occasion is one of prime importance and is being loyally supported by local musical enthusiasts.

The rather unusual opportunity of listening to a choral organization from another city was granted to the local musical public last Sunday by a visit of the Chicago Sunday Evening Club Choir, whose travelling arrangements permitted them to break their journey to the Western coast long enough to give a brace of concerts in this city. If any justification might, in the minds of some, seem required for the fact that a singing organization of one hundred members should make the long trip from Chicago to San Francisco, for the purpose of demonstrating their artistic qualifications, the same must have been amply apparent to the auditor of the concerts in question, for their singing exhibits a combination of choral excellences as gratifying as they are unusual. The judgment and intelligence of the conductor, O. Gordon Erickson, was apparent in the selection of the program, which revealed discrimination and catholicity of taste. His musicianship and resourcefulness were reflected in its interpretation, wherein appropriate shading, unanimous attack and release of phrases, wide range of dynamic contrast, and great purity and beauty of tone were always evident. A quartet of soloists, consisting of Mabel Sharp Herdlen, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and Burton Thatcher, baritone, appeared in several concerted numbers, and each attained well earned individual honors as soloist. The piano accompaniments were capably performed by Edgar A. Nelson.

The only public performance of the Omaha Symphony Study Orchestra this season took the form of a benefit concert for one of the members, and was given in the Swedish Auditorium. Under the skillful and illuminating leadership of its gifted conductor, Henry Cox, this organization of young people performed an exacting program of orchestral music with finish and effect. Among the numbers performed were the "Raymond" overture, by Thomas; the "Henry VIII Dances," by German; a "Slavonic Rhapsody," by Friedemann, and a waltz and barcarolle by Tchaikowsky.

To enumerate the list of those teachers who have made public demonstrations of the character of their work through the medium of pupils' recitals would mean to name practically every teacher of prominence in the city. The output of pupils this season has been unusually large, and, so far as the MUSICAL COURIER correspondent has been able to hear and judge, the quality of their work has been exceptionally good.

Alma Voedisch, the Chicago manager, was a visitor in Omaha last week. While here Miss Voedisch negotiated for an appearance of Julia Clausen at the Sängerfest next month.

Wendell Heighton, manager of the Minneapolis Symphony Orchestra, spent a few days in the city this week. Mr. Heighton is finishing arrangements for the winter tour of his organization, and reports gratifying progress.

JEAN P. DUFFIELD.

## Saratoga Springs.

Saratoga Springs, N. Y., June 25, 1915.

An excellent performance of "Aida" was given on June 18 in Convention Hall. The admirable ensemble, with its clean cut attacks, showed the careful, conscientious preparation by Alfred Hal-

lam, the greatly admired conductor. To carry a chorus of 150 through the complications of "Aida" with its many changes of tempo, is not an easy task, and the result reflects great credit on Mr. Hallam, who had his forces well in hand at all times. Messrs. A. Conradi and H. Alwyne were the accompanists, using grand pianos, placed on either side of the conductor. A. Platt was at the organ directly in front of Mr. Hallam. This combination gave excellent support both to soloists and chorus.

The finale of the second act was probably the most successful number in the performance, being given with splendid verve. The cast was as follows: Aida, Marie S. Murray; Amneris, Amy Ellerman; Radames, Oscar H. Lehmann; Amosaro, Edwin Swain; Ramphis, Edmund A. Jahn; the King, Charles Bowes; Messenger, W. F. Sheehan. The cast had been carefully chosen, and most ably seconded Conductor Hallam's efforts.

## Unclaimed Letter.

A letter addressed to Joseph F. Sheehan is being held for claimant at the MUSICAL COURIER office, 437 Fifth Ave., New York.

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